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# CASH BOX

THE *MUSIC* TRADE MAGAZINE

THE *COIN-OP* TRADE MAGAZINE

## NARVEL FELTS

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CASH BOX

THE *MUSIC* TRADE MAGAZINE

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## ON THE COVER

# Narvel Felts

**SUSTAINING NATIONAL CHART EXPOSURE FOR FIVE DECADES** is certainly something to boast of, but don't expect this die-hard recording artist to do so—his five-decades of musical history adequately tells the story. As Narvel Felts plunges into decade number five, he's quick to mention that other artists such as Conway Twitty, George Jones, Johnny Cash, Buck Owens, Billy Walker and Bill Anderson also share with him the same spotlight.

In terms of past, present and future, Felts' multi-accomplishments within the pop *and* country arenas of the music industry create a rare musical legacy. The Keiser, Arkansas native launched his recording debut as one of the original rock-n-roll artists in the '50s—garnering overwhelming success with records such as "Three Thousand Miles" and "Honey Love." Felts was signed to the historical Sun Records label during the height of the company's success—a time which also marked an all-time high for the label's president, Sam Phillips. To put it mildly, things were moving and shaking during this period. Elvis was making his move from Sun to RCA Records, and Phillips was at the same time working closely with Carl Perkins, Roy Orbison, Charlie Rich, Conway Twitty, Johnny Cash, and of course, Narvel Felts.

Eventually, Felts went on to become a major, internationally acclaimed *country* artist in the '70s. His more than 50 hit recordings include the Top Ten chart records "Drift Away," "All In The Name Of Love," "When Your Good Love Was Mine," "Funny How Time Slips Away," "Somebody Hold Me (Until She Passes By)," "Lonely Teardrops," "My Prayer," "Everlasting Love" and "Reconsider Me."

Numbered as one of the Top 110 Most Popular Country Music Artists Of All Time, Felts continues to enhance his musical legacy as he enters into the '90s with a brand new single entitled "I'm Just That Kind Of Fool" on Evergreen Records. The single breaks the top 40 bracket this week on *Cash Box's* Top 100 Country Singles Chart—moving up to the #39 slot.

Incidentally, Felt's current recording agreement with Evergreen also marks his return to Johnny Morris Productions—a business venture which earlier garnered Felts the hits "Drift Away" and "When Your Good Love Was Mine," while on the Cinnamon Records label in the early '70s. Following that successful stint, Felts was added to the roster of ABC/Dot Records, where he landed the *RECORD OF THE YEAR* in 1975 with "Reconsider Me."

"The greatest high singer in the world" is how Jerry Lee Lewis once described Felts—Not a shabby description of an artist who's proving to take that "high" to an even higher level, as five decades of phenomenal music history are currently in the making. (Cover photo credit: Norman Swafford)

**—Kimmy Wix**

# NUMBER ONES

| POP SINGLE | POP ALBUM |
|---|---|
| Some Day<br>**Mariah Carey**<br>(COLUMBIA) | The Soul Cages<br>**Sting**<br>(A&M) |
| **R&B SINGLE** | **R&B ALBUM** |
| I Like The Way (The Kissing Game)<br>**Hi-Five**<br>(JIVE/RCA) | I'm Your Baby Tonight<br>**Whitney Houston**<br>(MCA) |
| **COUNTRY SINGLE** | **COUNTRY ALBUM** |
| Two of A Kind<br>**Garth Brooks**<br>(CAPITOL) | NoFences<br>**Garth Brooks**<br>(CAPITOL) |
| **TEXAS LATIN** | **DANCE/RAP ALBUM** |
| Mexico Voz y Sentimiento<br>**Various Artists**<br>(SONY) | Business As Usual<br>**EPMD**<br>(DEF JAM/COLUMBIA) |

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# Carey, Hammer, Gill Are Big Winners At *Soul Train* Music Awards

**MARIAH CAREY, MC HAMMER AND JOHNNY GILL** were among the big winners at the Fifth Annual *Soul Train* Music Awards, held at the Los Angeles Shrine Auditorium on March 12. Carey, who won in three of the four categories for which she was nominated, defeated Oleta Adams, Vanilla Ice and En Vogue in the Best R&B/Urban Contemporary New Artist category. Carey's "Vision Of Love" defeated Anita Baker's "Talk To Me," Janet Jackson's "Alright" and Lisa Stansfield's "All Around The World" in the bid for Best R&B Urban Contemporary Single, Female, and her self-titled debut album won out over Baker's *Compositions*, Michel'le's *Michel'le* and Stansfield's *Affection*.

MC Hammer's *Please Hammer Don't Hurt 'Em* was named Best Rap Album over Public Enemy's *Feat Of A Black Planet*, Ice Cube's *AmeriKKKa's Most Wanted* and L.L. Cool J's *Mama Said Knock You Out*, and his "U Can't Touch This" was named Best R&B/Urban Contemporary Song Of The Year over Carey's "Vision Of Love," En Vogue's "Hold On" and Johnny Gill's "My My My." But "My My My" defeated "U Can't Touch This," Babyface's "Whip Appeal" and James Ingram's "I Don't Have The Heart" in the Best R&B/Urban Contemporary Single, Male category, and his *Johnny Gill* album defeated *Please Hammer Don't Hurt 'Em*, Al B. Sure!'s *Private Times...And The Whole 9!* and Keith Sweat's *I'll Give All My Love To You* in the race for Best R&B/Urban Contemporary Album Of The Year, Male. Bell Biv DeVoe's *Poison* won the award for Best R&B/Urban Contemporary Album Of The Year, Group, Band Or Duo over En Vogue's *Born To Sing*, Tony! Toni! Tone's *The Revival* and The Whispers' *More Of The Night*, while *Poison*'s title track, Quincy Jones' "The Secret Garden" and After 7's "Ready Or Not" were defeated by En Vogue's "Hold On" in the bid for Best R&B/Urban Contemporary Single, Group, Band Or Duo.

In the Best R&B/Urban Contemporary Music Video category, Janet Jackson's "Alright" emerged victorious over En Vogue's "Hold On," Hammer's "U Can't Touch This" and Public Enemy's "911 Is A Joke." The award for Best Gospel Album went to The Winans' *Return* instead of *Tramaine Hawkins Live*, Commissioned's *State Of Mind* or Take 6's *So Much 2 Say*. And in the Best Jazz Album category, which contained only one consistently jazz-oriented album, Najee's *Tokyo Blue* defeated Anita Baker's *Compositions*, Branford Marsalis and Terrence Blanchard's *Music From 'Mo' Better Blues* and Take 6's *So Much 2 Say*. Interestingly, such acclaimed jazz albums as Carmen McRae's *Carmen Sings Monk*, Jackie McLean's *Dynasty*, Stan Getz' *Anniversary* and The Chick Corea Elektric Band's *Inside Out* weren't nominated.

Backstage, presenters Run-D.M.C. and Heavy D had few kind words for Vanilla Ice, who was booed when nominees for Best R&B/Urban Contemorary New Artist were named. Run said, "A lot of people consider Vanilla Ice a fake... Just because he sells a lot of records doesn't mean he's a great rapper." And Heavy, asked what he thought of the audience booing Vanilla, replied, "I thought great." However, Smokey Robinson—who was honored in a musical tribute featuring Gladys Knight, Patti Labelle and Luther Vandross—asserted, "I don't condone booing under any circumstances."

BBD, Johnny Gill and Ralph Tresvant all insisted that a New Edition project was forthcoming, but only after their projects outside the group have reached their full potential. Don Cornelius, asked about changes in Black music, said, "I think rap is certainly here to stay. It is a poetry and a very profound art form, though it may come from what one may call the underclass... I think rap music has been a way of uplifting our community."

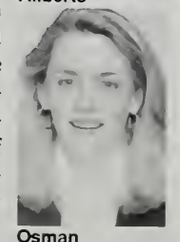
**RHYTHM NATION $50,000,000:** Janet Jackson has signed what some are calling the biggest contract in the history of the recording industry with Virgin Records, after a fierce bidding war. Although exact figures were not revealed, Jackson's spokesman said that, in financial terms, the contract moves her "ahead of even her own brother, Michael Jackson, and Madonna." Jackson's multiplatinum *Rhythm Nation: 1814*, released in 1989 by A&M, was the first album to score seven Top Five singles. Richard Branson, Virgin's chairman, said, "A Rembrandt rarely becomes available. When it does, there are many people who are determined to get it. I was determined."

**NEW OFFICES FOR IFPI:** Chairman of the board, Bhaskar Menon has announced that the International Federation of the Phonographic Industry has moved its offices to 9777 Wilshire Blvd., Suite 904, Beverly Hills, CA 90212. Telephone is (213) 271-3586 and the FAX number is (213) 271-0662.

## EXECUTIVES ON THE MOVE

Fine

Aliberte


Osman

Wheeler

Davenport-Leigh

■ **Dennis Fine** has been made vice president, communications of the **PolyGram Label Group**, putting him in charge of overseeing all publicity and public relations activities on behalf of PLG product. He will also coordinate creative service functions, including the supervision of all product packaging, advertising and merchandising material emanating from the U.S., along with numerous other actitives. Fine comes to the label from RCA Records, where he also served as vice president, communications. Rick Dobbis, PLG president and ceo, made the appointment. ■ **RCA Records** has named **Ric Aliberte** vice president, A&R, East Coast, making him responsible for the acquisition and integration of non-U.S. originated BMG product into the U.S. marketplace for RCA and its affiliated labels and for overseeing the activities of RCA's East Coast A&R staff and artists. He was previously head of RAM, Inc., a management company he formed in 1981. ■ **Jane E. Osman** has been promoted to vice president, consumer and government affairs at **Columbia House**, where she had been director, consumer and government affairs since 1985. She'll be responsible for developing policies with respect to all state and federal legislative and regulatory initiatives and will oversee the company's postal policies and consumer affairs activities. ■ **Dave Wheeler** has been promoted to the position of vice president, Sales & Product Development for RCA Nashville. In his 31 years with the label, Wheeler has carried out or supervised virtually all aspects of the record business—from sales and marketing to media and promotion. Wheeler recently returned to the RCA/Nashville headquarters after a three and a half year stint in the New York office as vice president, Sales. Three additional promotions within the Nashville offices of RCA have also been announced. **Brenna Davenport-Leigh** has been upped to the position of senior director, Artist Development. Davenport-Leigh has been with the company for over five years and was previously the director, Artist Development. The position of director, Marketing Administration has been filled by **Cathy Monroe**, who joined RCA in 1985 as administrator, Scheduling, Finance and Marketing Services. **Greg DeLaurentiis**, has been named to the position of director, Field Product Development, Nashville. DeLaurentiis has been with RCA Records since 1978. He relocated from Phoenix to Nashville in 1990 as manager, Field Product Development, West Coast. ■ **The Morgan Creek Music Group** has announced the appointment of **Matthew Aberle** as an A&R representative and **Monica Froeber** to the position of marketing & sales co-ordinator. Aberle will be an instrumental player in locating new talent for the label in the alternative arena. Froeber will play an active role in the areas of advertising, merchandising and sales collateral. ■ **Steven Mandel** has been appointed to the position of associate director, Publicity at EMI. He will be based in the company's New York headquarters and report directly to Kim Akhtar, senior national director, publicity. In his new capacity, he will be responsible for artists such as Queensryche, George Thorogood, Robert Palmer and The Pet Shop Boys. And **Bob Payne** has been appointed to the position of associate director, Publicity at EMI. He will be based in the company's New York Offices and will also report directly to Akhtar. He will be responsible for such artists as the O'Jays, Caron Wheeler, Dianne Reeves, Najee and other R&B acts. ■ **Ed Hunnicut** has been tapped to head the publishing concerns of Nashville's Lawrence Productions Inc., parent company to two music publishing firms and the recently formed DPI Records. Hunnicut, who holds a degree in management from Clemson University, was named director of publishing of the Lawrence Music Group by Mae Boren Axton, vice president/executive director of Lawrence Productions Inc. ■ **Tracy Horton** has been promoted to the post of national manager, CHR promotion at Elektra Entertainment. A five year veteran of the label, she was most recently coordinator. ■ **Bill Vaughan** has joined **Carolyn McClair Public Relations** as a publicist for the Marlboro Music Festival and Talent Roundup. ■ **Walter Campbell** has been promoted to general manager of the Creative Services Department at Sony Tree. Campbell, who was previously a director of Creative Services for Tree, has been a staffer with the company for eight years. ■ **Island Records** has announced the appointment of **Dave Darus** to the position of national promotion director for the label. Darus will oversee promotion efforts at CHR, AOR and A/C radio on a national level with a special emphasis on west coast outlets.

# TOP 100 SINGLES

March 23, 1991

#1 Single: Mariah Carey

High Debut: Keedy

To Watch: C+C Music Factory #42

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 1 | SOMEDAY (Columbia 38T-73561) | Mariah Carey | 1 | 10 |
| 2 | ONE MORE TRY (Quality 15114) | Timmy T | 2 | 13 |
| 3 | COMMING OUT OF THE DARK (Epic 34T-7366) | Gloria Estefan | 4 | 9 |
| 4 | ALL THE MAN THAT I NEED (Arista 2156) | Whitney Houston | 3 | 14 |
| 5 | THIS HOUSE (Capitol 44652) | Tracie Spencer | 8 | 14 |
| 6 | ALL THIS TIME (A&M 2354) | Sting | 5 | 10 |
| 7 | HOLD YOU TIGHT (Giant 4-19458) | Tara Kemp | 9 | 10 |
| 8 | SHOW ME THE WAY (A&M 1536) | Styx | 6 | 15 |
| 9 | YOUR'E IN LOVE (SBK 19729) | Wilson Phillips | 14 | 7 |
| 10 | I'VE BEEN THINKING ABOUT YOU (MCA 53992) | London Beat | 12 | 7 |
| 11 | GET HERE (Fontana/Mercury 878 476-4) | Oleta Adams | 13 | 15 |
| 12 | WHERE DOES MY HEART BEAT NOW (Epic 34-73536) | Celine Dion | 7 | 16 |
| 13 | STATE OF THE WORLD (A&M 7514) | Janet Jackson | 18 | 6 |
| 14 | WAITING FOR LOVE (EMI 4JM-50337) | Alias | 10 | 10 |
| 15 | SIGNS (Geffen 4-19653) | Tesla | 16 | 14 |
| 16 | ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748) | Tevin Campbell | 19 | 15 |
| 17 | I'LL BE BY YOUR SIDE (L.M.R./RCA 2758-4) | Stevie B | 20 | 8 |
| 18 | RESCUE ME (Sire/Warner Bros. 4-19490) | Madonna | 11 | 4 |
| 19 | GONNA MAKE YOU SWEAT (Columbia 38-73604) | C&C Music Factory Feat./Freedom Williams | 15 | 18 |
| 20 | MERCY MERCY ME (EMI 50344) | Robert Palmer | 23 | 6 |
| 21 | BABY BABY (A&M 75021 1549) | Amy Grant | 26 | 5 |
| 22 | AROUND THE WAY GIRL (Def Jam/Columbia 38-73610) | L.L. Cool J | 22 | 16 |
| 23 | SADNESS PART 1 (Charisma 4-98864) | Enigma | 27 | 6 |
| 24 | CRY FOR HELP (RCA 2744) | Rick Astley | 29 | 6 |
| 25 | JOYRIDE (EMI 50342) | Roxette | 32 | 4 |
| 26 | MY SIDE OF THE BED (Columbia 73529) | Suzanna Hoffs | 28 | 8 |
| 27 | WICKED GAMES (Reprise 4-19704) | Cris Isaak | 21 | 17 |
| 28 | THAT'S JUST THE WAY IT IS, BABY (Atco 3532) | Rembrandts | 30 | 7 |
| 29 | THE FIRST TIME (Columbia 38-73502) | Surface | 17 | 20 |
| 30 | DISAPPEAR (Atlantic 4-87784) | Inxs | 24 | 18 |
| 31 | IF YOU NEEDED SOMEBODY (Atco 98914) | Bad Company | 25 | 20 |
| 32 | RICO SUAVE (Interscope/East West 4-98871) | Gerardo | 35 | 6 |
| 33 | CHASIN' THE WIND(Reprise 4602) | Chicago | 31 | 10 |
| 34 | RHYTHM OF MY HEART (Warner Bros.) | Rod Stewart | 55 | 2 |
| 35 | WAITING FOR THE DAY (Columbia 38T-73663) | George Michael | 33 | 10 |
| 36 | RIDE THE WIND (Capitol 44616) | Poison | 40 | 8 |
| 37 | CALL IT POISON (Atlantic 3752-2) | Escape Club | 42 | 5 |
| 39 | EASY COME EASY GO (Atlantic 4-87773) | Winger | 44 | 7 |
| 39 | HOW TO DANCE (Atlantic 0-86083) | Bingo Boys | 43 | 6 |
| 40 | TOUCH ME (ALL NIGHT LONG) (Polydor 879-4664) | Cathy Dennis | 46 | 4 |
| 41 | IESHA (Motown 2070) | Another Bad Creation | 45 | 7 |
| 42 | HERE WE GO (Columbia 38T-73690) | C&C Music Factory | 52 | 3 |
| 43 | SENSITIVITY (MCA 53932) | Ralph Tresvant | 34 | 20 |
| 44 | PLAY THAT FUNKY MUSIC (SBK 4JM-07339) | Vanilla Ice | 37 | 16 |
| 45 | I SAW RED (Columbia 73597) | Warrant | 36 | 18 |
| 46 | LOVE WILL NEVER DO (WITHOUT YOU) (A&M 15387) | Janet Jackson | 38 | 18 |
| 47 | LOVE MAKES THINGS HAPPEN (MCA 53973) | Pebbles | 39 | 17 |
| 48 | STONE COLD GENTLEMAN (MCA 5403) | Ralph Tresvant | 57 | 4 |
| 49 | I'll DO 4 U (MCA 53912) | Father M.C. | 54 | 6 |
| 50 | I'LL GIVE ALL MY LOVE TO YOU (Elektra 4-64915) | Keith Sweat | 41 | 17 |
| 51 | HEAT OF THE MOMENT (Virgin 4-96553) | After 7 | 47 | 17 |
| 52 | SECRET (Capitol 4JM-44614) | Heart | 48 | 9 |
| 53 | AFTER THE RAIN (DGC 19667) | Nelson | 49 | 21 |
| 54 | DON'T TREAT ME BAD (Epic 34T-73676) | Firehouse | 59 | 4 |
| 55 | DEEPER SHADE OF SOUL (Arista 2026) | Urban Dance Squad | 50 | 14 |
| 56 | SURE LOOKIN' (Capitol 4JM-44670) | Donny Osmond | 51 | 10 |
| 57 | JUST ANOTHER DREAM (Polydor 877 962-4) | Cathy Dennis | 53 | 21 |
| 58 | MONEY TALKS (Atco 3661-2) | AC/DC | 56 | 16 |
| 59 | HIGHWIRE (Columbia 73742) | Rolling Stones | 69 | 3 |
| 60 | MORE THAN EVER (DGC 24290) | Nelson | 71 | 3 |
| 61 | SAVE SOME LOVE (Arista 2153) | Keedy | DEBUT | |
| 62 | HIGH ENOUGH (Warner Bros. 19570) | Damn Yankees | 58 | 27 |
| 63 | I LOVE YOU (SBK 07346) | Vanilla Ice | 70 | 4 |
| 64 | FUNK BOUTIQUE (Epic 34-73698) | Cover Girls | 62 | 6 |
| 65 | VOICES THAT CARE (Giant 19350) | Voices That Care | 75 | 2 |
| 66 | I TOUCH MYSELF (Virgin 98873) | Divinyls | 79 | 3 |
| 67 | YOU DON'T HAVE TO GO HOME (Mercury 878864-4) | Triplets | 87 | 2 |
| 68 | ALL TRUE MAN (Tabu/Epic 35-73627) | Alexander O'Neal | 73 | 4 |
| 68 | BABY'S COMING BACK (Charisma 98837) | Jellyfish | 74 | 3 |
| 70 | THAT'S WHY (Hollywood 8293) | The Party | 76 | 5 |
| 71 | CALL IT ROCK & ROLL (Capitol 44676) | Great White | 78 | 4 |
| 72 | NIGHT AND DAY (Atlantic 3583-2) | Bette Midler | 60 | 10 |
| 73 | TEMPLE OF LOVE (East West 4-98863) | Harriet | 80 | 3 |
| 74 | I LIKE THE WAY(THE KISSING GAME) (Jive/RCA 1424) | Hi-Five | DEBUT | |
| 75 | IN YOUR ARMS (DGC 19003) | Little Ceasar | 77 | 3 |
| 76 | DEEP DEEP TROUBLE (Geffen 24308) | Simpsons | 81 | 3 |
| 77 | I'M NOT IN LOVE (Epic 34T-73636) | Will To Power | 61 | 19 |
| 78 | POWER OF LOVE (Elektra 64912-4) | Deee-Lite | 63 | 14 |
| 79 | SILENT LUCIDITY (EMI 50345) | Queensryche | DEBUT | |
| 80 | SHE TALKS TO ANGELS (Def American 4-19403) | Black Crowes | 86 | 2 |
| 81 | HEARTBREAK STATION (Mercury 878 796-4) | Cinderella | DEBUT | |
| 82 | DON'T HOLD BACK YOUR LOVE (Arista 2157) | Hall & Oates | 64 | 13 |
| 83 | MADE UP MY MIND (Mercury 878 784-4) | Safire | 83 | 3 |
| 84 | JUSTIFY MY LOVE (Sire/Warner Bros. 19485) | Madonna | 65 | 19 |
| 85 | ALICE EVERYDAY (Sire/Warner Bros. 19550) | Book Of Love | 85 | 3 |
| 86 | I'VE BEEN WAITING FOR YOU (SBK 4JM07340) | Guys Next Door | 66 | 13 |
| 87 | MORE THAN WORDS (A&M 75021 75172) | Extreme | DEBUT | |
| 88 | ONE IN A MILLION (Mechanic/MCA 54044) | Trixter | DEBUT | |
| 88 | HOW MUCH IS ENOUGH (Impact/MCA MCACS-54028) | The Fixx | DEBUT | |
| 90 | MY HEART IS FAILING ME (SBK 07342) | Riff | DEBUT | |
| 91 | SPEND MY LIFE (Chrysalis 23605) | Slaughter | 72 | 15 |
| 92 | CANDY (Virgin 4-98900) | Iggy Pop With Kate Pierson | 67 | 17 |
| 93 | FROM A DISTANCE (Atlantic 87820) | Bette Midler | 82 | 25 |
| 94 | IT NEVER RAINS(IN SOUTHERN CALIFORNIA) (Wing/Polydor 879 068-4) | Tony! Toni! Tone! | 84 | 13 |
| 95 | SHELTER ME (Polygram 878 700-7) | Cinderella | 88 | 16 |
| 96 | BECAUSE I LOVE YOU (L.M.R./RCA 2724-4-RS) | Stevie B | 68 | 25 |
| 97 | TALK ABOUT IT (Giant 26160-4) | Boom Crash Opera | 90 | 5 |
| 98 | I'M YOUR BABY TONIGHT (Arista 2108) | Whitney Houston | 89 | 23 |
| 99 | WHO SAID I WOULD (Atlantic 3758-2) | Phil Collins | 93 | 9 |
| 100 | REMEMBER MY NAME (RCA 2736) | House Of Lords | 91 | 15 |

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.

## SINGLES

**❑ JULEE CRUISE: "Rockin' Back Inside My Heart" (Warner Bros. 9 40027-0)**

Fans of the DNA/Suzanne Vega hit, "Tom's Diner" should love this. *Twin Peaks* fans may be taken aback by the remixes that make this a candidate for one of the club novelty records of the year. Cloaked in the sounds that define state-of-the-art dance music, "Rockin' "—from the Julee Cruis album, *Floating Into The Night*—may prove to be a bigger hit than the television show (*Twin Peaks*) that gave it its first burst of popularity.

**❑ 44 MAX: "Dungeon Full Of Baseheads" b/w "Political Frame-Up" (Gold Key/Ichiban 12-PO64)**

44 Max, a hardcore rap posse, addresses the crack cocaine epidemic on "Dungeon Full Of Baseheads," decrying the destruction the drug is causing in the African-American community. Unlike "Dungeon Full Of Baseheads," "Politcal Frame-Up" appears on 44 Max's current album, *Maxin' With A Full Clip*. Both songs were produced by Chad Lacy, with 44 Max serving as co-producers.

## ALBUMS

**❑ R.E.M.: *Out Of Time* (Warner Bros. 9 26496-2)**

Some former fans will never forgive them for the unforgiveable act of simply becoming popular. They'll be the ones to miss out on some of the group's best songs and Michael Stipe's best singing yet. They'll also miss out on an adventurous streak that led to both strings and rap being used on this effort—and used successfully. All the wit, intelligence and insight are still here, and R.E.M. are still one of America's premiere rock bands.

**❑ AMY GRANT: *Heart In Motion* (A&M 75021 5321 2)**

Amy Grant, who built her reputation as a leading vocalist in Christian pop-rock, delivers her least consistently Christian-oriented work to date with *Heart In Motion*. Though pop radio has generally shied away from Grant, "That's What Love Is For," "Every Heartbeat," "Baby Baby" and other cuts seemingly dealing with romantic love could easily bring Grant more exposure in secular music circles. Meanwhile, "Hope Set High" and "Ask Me" are more overtly spiritual, and songs like "You're Not Alone" could be taken either way. Producers include Michael Omartian, Brown Bannister and Keith Thomas.

**❑ THE DOORS: *The Doors: Original Soundtrack Recording* (Elektra 9 61047-2)**

The soundtrack to Oliver Stone's film on the revolutionary Doors boasts such classics as "Light My Fire," "Riders On The Storm," "L.A. Woman," "Roadhouse Blues," "The End," "Break On Through" and "When The Music's Over." Hardcore Doors fans no doubt have such gems in their collections, but for those exploring The Doors' nihilistic gems for the first time, this CD is an excellent introduction.

**❑ DEBORAH HENSON-CONANT: *Talking Hands* (GRP GRD-9636)**

The harp isn't an instrument associated with jazz, including the type of light commerical jazz-pop Deborah Henson-Conant has recorded for the MCA-owned GRP Records, but the instrument has been her claim to fame. *Talking Hands*, like the harpist's last album, *Caught In The Act*, should fare well in "quiet storm" and "wave" circles. Radio-friendly cuts include "The Day It Rained Forever," "Siana's Dream: The Music Box," "And Then He Kissed Me..." and the Caribbean-flavored "California Calypso." Sidemen include Chieli Minucci (guitar), Dave Samuels (marimba), Fernando Saunders (bass) and Mino Cinelu (percussion). The digitally recorded *Talking Hands* was produced by Minucci and co-produced by Henson-Conant and Paul Wickliffe, with GRP leaders Dave Grusin and Larry Rosen acting as executive producers.

**❑ TANGIER: *Stranded* (Atco 7 91603-4)**

Philadelphia hard rockers Tangier have another AOR-friendly offering in *Stranded*. The album's bluesy, guitar-crunching highlights include "You're Not The Lovin' Kind," "Excited," "Takes Just A Little Time," "Down The Line" and "Back In The Limelight." *Stranded* was produced, engineered and mixed by John Purdell and Duane Baron—who make the ten-song album sound well-produced but gritty and not over-produced—while Tangier vocalist/guitarist Doug Gordon served as co-producer.

**❑ FRAZIER CHORUS: *Ray* (Charisma 91641-2)**

Produced by Ian Broudie, *Ray* is a collection of clever lyrics that don't get slighted in the mix. Breathy male vocals are front and center while the minimal production lends itself equally well to dance-oriented tracks and moodier ballads. The club hit, "Cloud 8," is the perfect introduction to the sound and style of what should be a group you'll be hearing a lot from in months to come.

**❑ MR. FIDDLER: *With Respect* (Elektra 60959-2)**

Mr. Fiddler is an unexpected and original blend of Cab Calloway, Parliament and Kid Creole that puts funk (real, not sampled) and lyrics with something to say all in the same set of grooves. The seventies funk revival is slowly turning away from tongue-in-cheek pranksters to those who have a genuine appreciation for the music and a desire to return to some serious funk. Mr. Fiddler are staking out their claims now.

**❑ 4 WAY: *Love & Peace* (Nastymix NMR 70260-2)**

Nastymix Records built its reputation on rap, but the Seattle-based label has branched out into thrash metal with The Accused and dance music with Blu Max and 4 Way—whose debut album, *Love & Peace* contains material for both the R&B and dance/pop crowds. The 10-track CD ranges from such fast dance/pop like "With All My Love 4U" (which inspires comparisons to TKA) and "Pump It Up" to the Black radio-friendly "Set U Free," a caressing, mid-tempo R&B/pop song. Meanwhile, "A Brand New Life" and the instrumental "4 Way" are on the house tip. *Love & Peace* was produced by Raul "DJ EFX" Recinos, who also handled much of the songwriting.

**❑ M.C. BREED & DFC: *M.C. Breed & DFC* (S.D.E.G./Ichiban SDE4103)**

Hardcore rap crew MC Breed & DFC delivers a healthy dose of social commentary on this self-titled album. While songs like "Better Terms," "Just Kickin' It" and "Ain't No Future In Yo Frontin'" are basically boasting raps, the crew is more exciting on "That's Life," "Underground Slang" and other songs dealing with such harsh inner-city realites as crime, drugs and violence. Samples include Johnny "Guitar" Watson's "Superman Lover."

## LOOKING AHEAD

**Mar. 23, 1991** Independent product most likely to reach the Top 100 Pop Singles Chart

| | | |
|---|---|---|
| 1. | WRITTEN ALL OVER YOUR FACE (Atlantic) | Rude Boys |
| 2. | STEP ON (Elektra) | Happy Mondays |
| 3. | SOMETHING IN MY HEART (Atco) | Michel'le |
| 4. | ANOTHER LIKE MY LOVER (Warner Bros.) | Jasmine Guy |
| 5. | WRAP MY BODY TIGHT (Motown) | Johnny Gill |
| 6. | E.S.P. (Elektra) | Deee-Lite |
| 7. | IT'S A SHAME (Warner Bros.) | Monie Love |
| 8. | TOGETHER FOREVER (Columbia) | Lisette Melendez |
| 9. | THIS LOVE (Beggars Banquet/RCA) | Daniel Ash |
| 10. | CRYSTAL CLEAR (Columbia) | Darling Buds |
| 11. | SAME SONG (Tommy Boy) | Digital Underground |
| 12. | WALKING IN MEMPHIS (Atlantic) | Marc Cohn |
| 13. | I'LL NEVER LET YOU GO (MCA) | Steelheart |
| 14. | OOOH THIS I NEED (Chrysalis) | Elisa Fiorillo |
| 15. | LET'S CHILL (MCA) | Guy |

# ROCK

BY ALEX HENDERSON

**STUDIO SAVAGERY:** Warner Bros. Records has a release date of April 30 for **Elvis Costello**'s *Mighty Like A Rose*. Costello co-wrote one of the songs, "Playboy To A Man," with **Paul McCartney**. Other songs include "How To Be Dumb," "So Like Candy" and "Hurry Down Doomsday (The Bugs Are Taking Over)"... **Belinda Carlisle** recently finished recording her fourth solo project at Rumbo Recorders in L.A.'s San Fernando Valley. **Richard Feldman** produced the album, which is Carlisle's first since 1989's *Runaway Horses*...

Belinda Carlisle

**HIGHWAY TO HELL:** After wrapping up an extensive tour of Great Britain and western Europe that takes him to England, Ireland, Scotland, Italy, France, Spain, Belgium, Switzerland, Norway, Denmark, Sweden and Finland before concluding in Oldenberg, West Germany on April 10, **David Lee Roth** is scheduled to begin a North American arena tour in Worcester, Massachussettes on April 26. The ex-lead singer for **Van Halen** kicked off his current overseas journey in Glascow, Scotland on February 22. At press time, Roth's current album, *A Little Ain't Enough*, is headed for gold with sales approaching 500,000 units... Duuuuuuude! The infamous thrash metal creatures **GWAR** bring their bloodfest of a North American tour to the West Coast this month, enslaving moshers in Los Angeles, Sacramento, Portland, Seattle and Vancouver and treating them to a show that rivals even **W.A.S.P.** and PMRC target **Blackie Lawless** in the gruesome department and makes **Alice Cooper**'s once-controversial theatrics seem like a **New Kids On The Block** gig. For the uninitiated, GWAR stands for Grotesque Weird Anal Reprobates—and its members include vocalist **Oderous Urungus**, bassist **Beefcake The Mighty**, guitarists **Flattus Maximus** and **Balsac, The Jaws Of Death** and drummer **Jizmak The Gusher**. Opening for GWAR on the dates is **Agony Column**, not to be confused with Agony... Chicago-based headbangers **Joker**, who record for the Windy City's hard rock/metal-oriented Red Light Records, are scheduled to tour Japan for two weeks in April. Meanwhile, Red Light reports that **Diamond Rexx**' current EP, *Golden Gates*, has been added by at least 50 AOR stations. Like Joker, Diamond Rexx is Chicago-based. For more information on Red Light, please call (708) 297-6538...

David Lee Roth

Diamond Rexx

**PLATINUM, GOLD & ROCK:** **Phil Collins**' *No Jacket Required* album of 1985 has been certified septuple platinum in the U.S. by the Recording Industry Assn. of America (RIAA) for sales of more than seven million units in this country alone. The pop-rocker's most recent studio effort, 1989's *...But Seriously*, is triple platinum, while his first live album as a solo artist, *Serious Hits...Live!*, is platinum. As for albums preceeding *No Jacket Required*, Collins scored quadruple platinum with 1981's *Face Value* and double platinum with 1982's *Hello, I Must Be Going*...

**YELLOW PAGES OF ROCK:** If you're in the music business, a highly useful tool is *The Album Network*'s recently issued 1991 edition of *The Yellow Pages Of Rock*, which totals almost 400 pages. *The Yellow Pages* lists the addresses, phone numbers and personnel of numerous record companies (with separate sections for majors and indies), radio stations (which are divided into sections for "rock radio," "classic rock radio," "hit radio," "urban radio," and "college radio"), distributors and retailers. Let's say you need to contact Philly "urban" station WDAS-FM. Just turn to the "urban radio" section, look under Pennsylvania and you'll that WDAS' program director is **Joe Tamburro** and that **Pat Jackson** is music director. Or if you need some information on Nastymix Records, turn to the "independent labels" section and find Nastymix listed alphabetically—and you'll see **Ed Locke** listed as president and almost a dozen other employees listed along with their titles. For more information on *The Yellow Pages Of Rock 1991*, please call **Debbie Budge** at (818) 955-4000. The Network's address is 120 N. Victory Blvd., Third Floor, Burbank, California 91502...

# EAST COASTING

BY LEE JESKE

**SAVING THE FOREST FOR THE TREES:** For a fan of Brazilian music, the chance to see **Antonio Carlos Jobim, Caetano Veloso** and **Gilberto Gil** together on one stage is, in theory, thrilling; the theory being that these three masters of Brazilian popular music (Jobim is the supreme master—calling him "Brazil's Cole Porter" is not far off the mark) would cozy up to a piano and a couple of guitars and pass songs around: a bit of Caetano, a bit of Gil, a bit of Caymmi and Barroso, and a whole lot of Jobim.

Of course, things never turn out the way you want them to.

The concert was called "Jobim and Sting and...," a benefit for the Rainforest Foundation held last Sunday at Carnegie Hall. **Sting** and **Trudie Styler** (his girlfriend? significant other? better half? the mother of his children?) put the show together and the "ands" turned out to be Veloso, Gil and **Elton John**.

Give Sting credit for this one: filling the lion's share of the show with Brazilian superstars was a smart move; it's *their* rainforest, after all, they *are* among the world's finest pop musicians (I'd call Jobim the world's greatest living songwriter, myself), and they can all use this kind of exposure up here. (Funny, the show didn't include any Americans).

In fact, the whole thing looked extraordinary on paper: the pop styles of Sting and Elton John could fit beautifully with the Brazilians (Sting's cool style and angora voice would suggest a perfect bossa nova singer) and, if I were putting this together, I would have just thrown the five of them up on stage, surrounded them with good musicians (members of Sting's and Jobim's bands would have done fine), and let them pass the gong around.

Of course, musicians on that level rarely strip themselves down like that, so the concert was a typical benefit: A lackluster seven-song acoustic set from Sting (a bit too cabaretish for these ears), two solo songs from Elton (in exceptional voice), an excellent Sting/Elton duet on "Come Down in Time," a good Veloso/Gil duet (apparently in tribute to Joao Gilberto), an excellent two numbers each from Veloso and Gil, and a lackluster 12-song set from Jobim and his big easy-listening band (with its sometimes cloying five-woman chorus). Not to mention the usual video and speech (by the big-lipped Chief Raoni, a Brazilian Indian leader whose 10-minute appeal in Portugese to save his homeland needed a translator).

Sting *did* join Jobim's band for a sensitive "How Insensitive," giving a hint of the kinds of possibilities this show was avoiding, and everybody came out at the end for a slapstick version of "The Girl from Ipanema," but the old-fashioned kind of all-star band music benefit—of which "The Concert for Bangladesh," which took place exactly 20 years ago, is the prototype—was not to take place. It probably takes too much rehearsal and it certainly takes too much ego-displacement, but when people pay $125 for seats, they should be treated to something special, a once-in-a-lifetime kind of event.

As for the cause, Gilberto Gil, in a conversation a couple of weeks ago, said that the Brazilian press was getting testy with these British and American rock stars and politicians telling them how to run their country. Gil, a political activist for 25 years, said, basically, that good deeds are good deeds wherever they come from. I'll buy that.

Antonio Carlos Jobim, Caetano Veloso and Gilberto Gil are all pretty well represented on CD over here, thanks to PolyGram Jazz and WEA Latina's Tropical Storm division, respectively.

PolyGram just added Jobim's *E Convidados*, a compilation album featuring the master with various guests (Elis Regina, Edu Lobo, Dorival Caymmi, etc.), and Veloso's fine *Cores Nomes* and *Domingo* (an album with Gal Costa) to its growing Brazilian catalogue, along with **Milton Nascimento**'s beautiful *Sentinela* and **Hermeto Pascoal**'s *Free Music*. PolyGram Jazz, headed by Brazil nut Richard Seidel (with Brazil nut, and current Rio resident, Gerry Seligman acting as point man) is promising a slew of new back catalogue items, new titles in its *Personalidades* and *The Art Of...* compilation series, and new albums from **Maria Bethania** and the legendary **Joao Gilberto**.

Tropical Storm, whose resident Brazilophile is Jessica Chornesky, reissued four Gilberto Gil albums on CD before the end of last year, along with a strong **Jorge Ben** album, *Ben Jor*. Next up is a two-disc live Jorge Ben (or Jorge Benjor as he now likes to be called) album and an album by **Olodum**, Paul Simon's favorite Bahian percussion ensemble.

And that's not all. **Ivan Lins**, whose first English-language album, *Love Dance*, was mediocre, returns to form (and Portugese) for his Warner Bros. follow-up, *Awa Yio*. And the great Milton Nascimento delves into native Brazilian Indian sounds for his new Columbia set, *Txai* (pronounced "shy"), which he'll support with a five-week tour kicking off April 6 in New York.

Brazilian music still needs a leg up here (the number of Brazilian albums doesn't come close to, say, the current flood of African releases), but, compared to a few years ago, it's a veritable tropical storm.

# COCINANDO

BY **TONY SABOURNIN**

**THERE WAS TO BE ANOTHER PD BOOTH, BUT THE MUSE THINKS IT'D BE** remiss not to discuss other things. Like, for instance, the Latin Grammys. I declare myself partially responsible for everyone's general dissatisfaction with this year's winners. Although all very worthy and historically credible, it's the usual-suspects situation, with names recognizable to the non-Hispanic NARAS members rather than the most popularly accepted 1990 acts. Now I can tell you that, worst of all, all three winners were conclusively forecast at our screening committee meeting last October in Los Angeles, a tidbit we committee members can't discuss publicly until the Grammies are over and done with.

My *mea culpa* stems from my feeling that I'm doing the right thing being part of NARAS' system. You know, following the American way, going West to work with some honest minds in placing each entry in its proper category, and frequently seething in utter frustation over the end-results of a process that never quite quenches the thirst in the fairness buds.

Every year the general media points a culpable finger at NARAS, the labels, the artists, and whatever imagined ghost, grasping for truth straws in a market that continues to increase its dollar superiority against better represented Grammy categories like jazz and classical, but lacks the membership numbers required by the system to effect pertinent changes. And you know what? It's getting harder for me to issue an annual explanation that doesn't sound like an apologia.

NARAS doesn't seem to care about the potential membership in the U.S. and Puerto Rico market. Its strategy appears to state, "NARAS is here to enroll whomever wants to apply and meets our criteria," a position which, considering its few Hispanic members, isn't making any inroads. Many musicians, scarred by previous heartbreakers, prefer to have personally explained—ideally by a Hispanic face—what else is there for them in a NARAS membership besides the divine right to vote in the Grammys.

NARAS' chill-pill toward this segment is grating when considering its efforts to establish an international Latin Grammy based in Mexico: A quixotic notion—getting *Las Américas* to agree on one thing—that has befuddled immortal souls like Simón Bolívar's but that NARAS' Mike Greene expects to accomplish somehow. What makes this doubly puzzling is that it spits at the multis' considerable stakes in the U.S.-Puerto Rico market.

That is, unless Greene is sending an inferred message for the multis to shoulder their just share of improving the approximate *30-in-6,000* NARAS Hispanic membership ratio. Why? 1.) Because the Latin divisions have benefitted from the Grammy's "voting block" allowances (members voting only for labelmates), yet have failed to complement their promotional work via a vigorus NARAS enrollment program commensurate to their market involvement (a cost item part of any smart promo budget). 2.) More members will mean more Latin Grammys in the almost immediate future. 3.) Most labels don't supply products to NARAS magazine, the one vehicle available to make *los naras* aware of the market's recent offerings.

Label executives may say otherwise, but it behooves them to work with NARAS to improve the various elements tarnishing the Latin Grammys' deserving luster. For non-Latin artists, a Grammy victory means bigger sales. I'm among many who think that more Latin Grammys will result in winners who more accurately reflect the artists' sales status in the marketplace and increase the awards' sales reaction in the U.S. and Puerto Rico.

Until then, Papo Público, like record executives, will only think of the Latin Grammys as over-glorified dust collectors.

**THEN THERE'S THE A.C.E., SETTING ANOTHER POSITIVE** standard once again during its March 2 Avery Fisher Hall event, with the unexpected interruption by ACT-UP activists (pictured above by the lens of Pedro Mena) protesting alleged municipal misuse of AIDS-related funds. Contrary to the stand taken by some old Gran Manzana media geezers, I applaud the protesters as well as their unwilling hosts. AIDS is a very serious topic that deserves all the support possible, and I think the government could have put effort and emphasis much sooner and in many more places than it has thus far.

More than that, I was proud that, for once, someone, somewhere in this vast Latin music marketplace has raised a voice of protest against an everyday issue, particularly when the whole East Coast Latin artistic community has largely been tomb-silent on social topics like the plight of Vietnam War vets, homelessness, gun control, ecology, inflation, the Gulf, the Peruvian cholera, and yes, *El SIDA*.

As a member of a rock-influenced '60s generation that saw how music helped society catch up with real life, I can't believe how autistic the popular Latin music scene continues to be even today—dancing elatedly, still by itself, a happy song in blissful ignorance.

*Mil Gracias* to the Asociación de Cronistas de Espectáculos for restoring—albeit without choice—my hopes for a better tomorrow. And here's to a sincere wish that next year it finally gets the TV deal it so richly deserves.

## TEXAS LATIN LPs

March 23, 1991 The square bullet indicates strong upward chart movement.

| | | |
|---|---|---|
| 1 | MEXICO VOZ Y SENTIMIENTO (Sony) | VARIOUS ARTISTS |
| 2 | EN VIVO (Sony International) | ANA GABRIEL |
| 3 | VEN CONMIGO (Capitol/EMI-Latin) | SELENA Y LOS DINOS |
| 4 | PARA NUESTRA GENTE (CEL) | MAZZ |
| 5 | CON TANTO AMOR (Sony Discos) | LA MAFIA |
| 6 | WHERE'S THE PARTY DUDE? (TH/Rodven) | TIERRA TEJANA |
| 7 | BANDIDO (Sony Discos) | AZUCAR MORENO |
| 8 | GOOD BOYS WEAR WHITE (Freddie) | GRUPO LA SOMBRA |
| 9 | BACHATA ROSA (Karen) | J.L. GUERRA Y GRUPO 4-40 |
| 10 | PLAYING WITH FIRE (Freddie) | LOS CHAMACOS |
| 11 | MI ACORDEON Y YO (Freddie) | RAMON AYALA |
| 12 | MILAGRO (Sony Discos) | ROCKY HERNANDEZ |
| 13 | OUT OF CONTROL (Sony Discos) | GRUPO LA FIEBRE |
| 14 | EN EL PALACIO BELLAS ARTES (Ariola) | JUAN GABRIEL |
| 15 | VEINTE A~ÑOS (WEA Latina) | LUIS MIGUEL |
| 16 | TEXAS TORNADOS (Reprise Records) | TEXAS TORNADOS |
| 17 | SI TODAS FUERAN (CEL) | ROBERTO PULIDO |
| 18 | MI ACORDEON Y YO (Freddie) | RAMON AYALA |
| 19 | IT'S OUR TURN (La Feria) | CONJUNTO INTERNACIONAL |
| 20 | INVASION NORTEÑA (Fonovisa) | VARIOS ARTISTAS |

Source: Gato Associates Research

Nydia Caro

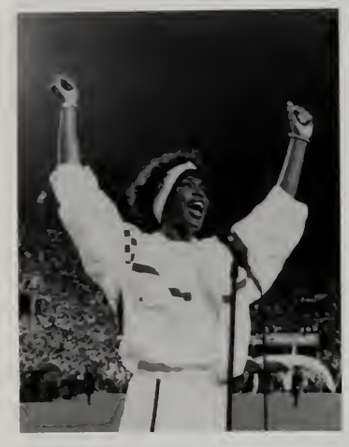
**PERTINENT PARTIES WILL NOT DENY THIS ONE.** With its usual lack of fanfare, WEA Latina has inked the emeritus Puerto Rican songtress Nydia Caro, who not only gives the label one of the most intelligent, self-sufficient multimedia acts in the business, but also one of the classiest.

# RHYTHM & BLUES

**THERE WAS PLENTY OF FOOD**, an *abundance* of Sprite and lots of good music when Sprite, *Soul Train* and Atlantic Records, at the pre-party for the *Soul Train Music Awards*, honored recording group, **En Vogue**, for the success of their multi-platinum album, *Born To Sing* and the hit singles it has spawned, namely "Lies," "Hold On" and "You Don't Have To Worry." During the presentation it was pointed out that the talented quartet has been nominated for *Soul Train* Music Awards, Grammys, American Music Awards, and the NAACP Image Awards. It was also pointed out that it was exactly a year ago that En Vogue were introduced to the world at the pre-party for the awards. Since then, of course, the group has set new standards (what a concept, singers who can sing) and no doubt has countless clones just waiting to be sprung on the world.

**En Vogue**

**Tony! Toni! Tone!** will brought their brand of Oakland funk n' roll to MTV's 6th annual Spring Break Weekend special where they performed live on March 16 and 17. They delivered material from their platinum-plus PolyGram/Wing album, *The Revival*, which has already yielded the smash singles, "The Blues," "Feels Good," "It Never Rains (In Southern California)" and the current hit, "Whatever You Want." The group, both nominees and presenters at this year's *Soul Train* Awards, is planning the second leg of their national tour, scheduled to begin in April.



**Whitney Houston**

Whitney Houston shows her patriotic spirit when she makes a vocal tribute to the homecoming troops on an HBO special, *Home Box Office Presents Welcome Home Heroes With Whitney Houston* on March 31st. The one-time-only event airs live from Norfolk Naval Air Station. And yes, she is expected to sing the National Anthem.

Some music videos you should check out: *Alexander O'Neal Live In London*. Taped before a sell-out crowd at Wembley Arena, O'Neal effortlessly blows all competitors away in a sweat-drenched performance that uses his voice to do what others hire session singers to do: wow the audience. *L.L. Cool J: The Future of Funk*: A collection of the rapper's first ten videos that also serves as a visual greatest hits package. Includes "I'm Bad," "Goin' Back To Cali," "I'm That Type of Guy," "I Need Love" and his latest two hits, "Around the way Girl" and "Mama Said Knock You Out." *Mariah Carey: The First Vision*. This one contains the videos you already know, "Vision of Love," "Someday" and "Love Takes Time," as well as live versions of "Vanishing" and Aretha Franklin's classic, "Don't Play That Song." It also contains interview, performance and behind the scenes footage (such as the thunderous ovation Carey received when she played the Apollo). You also get to watch Carey give her hands quite a workout in the live clips—watch for some comedian to pick up on those hand gestures soon.

**ALL HAIL RHYTHM AND BLUES: The Rhythm and Blues Foundation's 2nd Annual Pioneer Awards paid homage to legendary R&B artists such as Sam Moore and Curtis Mayfield at a star-studded reception sponsored by Sony Music Entertainment Inc. at Tatou in New York. Pictured (l-r) are: Patti Austin, who accepted the Legend Award on behalf of Ray Charles; Bonnie Raitt, co-host; LeBaron Taylor, vice president, Sony Music Entertainment Inc.; and Ruth Brown, co-host.**

# R&B ALBUMS

Mar. 23, 1991 The square bullet indicates strong upward chart movement.

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 1 | I'M YOUR BABY TONIGHT (Arista 8616)(P2) | Whitney Houston | 1 | 18 |
| 2 | THE FUTURE (MCA 10115)(P) | Guy | 2 | 17 |
| 3 | BUSINESS AS USUAL (Def Jam/Columbia 47067) | EPMD | 3 | 8 |
| 4 | TO THE EXTREME (SBK 95325)(P7) | Vanilla Ice | 4 | 27 |
| 5 | MARIAH CAREY (Columbia 54202)(P4) | Mariah Carey | 7 | 36 |
| 6 | RALPH TRESVANT (MCA 10116)(P) | Ralph Tesvant | 6 | 16 |
| 7 | THIS IS AN EP RELEASE (Tommy Boy 964) | Digital Underground | 10 | 8 |
| 8 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)(P) | L.L. Cool J | 8 | 24 |
| 9 | GONNA MAKE YOU SWEAT(Columbia 47093)(G) | C&C Music Factory | 9 | 10 |
| 10 | PLEASE HAMMER DON'T HURT'EM (Capitol 92857)(P9) | M.C. Hammer | 5 | 57 |
| 11 | ALL TRUE MAN (Tabu/Epic 45349) | Alexander O'Neal | 13 | 6 |
| 12 | KILL AT WILL (Priority 7230)(G) | Ice Cube | 12 | 13 |
| 13 | POISON (MCA 6387)(P3) | Bell Biv DeVoe | 11 | 13 |
| 14 | EMOTIONALLY YOURS (Capitol 93390) | O'Jays | 18 | 5 |
| 15 | I'LL GIVE ALL MY LOVE TO YOU (Elektra 60891)(P) | Keith Sweat | 14 | 39 |
| 16 | DO ME AGAIN (Capitol 92217)(G) | Freddie Jackson | 16 | 18 |
| 17 | COOLIN' AT THE PLAYGROUND YA KNOW!(Motown 6318) | Another Bad Creation | 20 | 4 |
| 18 | THE REVIVAL (Wing/Polygram 841 902)(P) | Tony Toni Tone | 17 | 44 |
| 19 | CIRCLE OF ONE (Fontana/Mercury 846 346) | Oleta adams | 26 | 30 |
| 20 | RUDE AWAKENING (Atlantic 82121) | Rude Boys | 25 | 5 |
| 21 | FATHERS DAY (Uptown/MCA 1006) | Father M.C. | 21 | 17 |
| 22 | HI-FIVE (Jive/RCA 1328) | Hi-Five | 23 | 17 |
| 23 | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P5) | Janet Jackson | 15 | 76 |
| 24 | SHORT DOGS IN THE HOUSE (Jive/RCA 1353)(P) | Too Short | 24 | 26 |
| 25 | JOHNNY GILL (Motown 6283)(P2) | Johnny Gill | 22 | 47 |
| 26 | AIN'T NO SHAME IN THE GAME (Epic 46947)(G) | Candyman | 19 | 21 |
| 27 | 3 DEEP (Columbia 46772) | Surface | 27 | 18 |
| 28 | QUIK IS THE NAME (Profile 1402) | D.J. Quik | 30 | 4 |
| 29 | STEP IN THE ARENA (Chrysalis 21798) | Gang Starr | 31 | 8 |
| 30 | ROPE A DOPE STYLE (Atlantic 82164) | Levert | 29 | 18 |
| 31 | BORN TO SING (Atlantic 82084)(P) | En Vogue | 32 | 47 |
| 32 | PRIVATE TIMES...AND THE WHOLE 9! (Warner Bros. 26005)(G) | Al B. Sure! | 28 | 20 |
| 33 | DREAMLAND (RCA 2221) | Black Box | 34 | 30 |
| 34 | TREAT EM' RIGHT (Select 9063) | Chubb Rock | 51 | 15 |
| 35 | ONLY HUMAN (Arista 8620) | Jeffrey Osborne | 35 | 16 |
| 36 | ALWAYS (MCA 10025) | Pebbles | 33 | 24 |
| 37 | WORLD CLIQUE (Elektra 60957)(G) | Deee-Lite | 36 | 23 |
| 38 | LOOK HOW LONG (MCA 10044) | Loose Ends | 38 | 15 |
| 39 | COMPOSITIONS (Elektra 60922)(P) | Anita Baker | 41 | 36 |
| 40 | MICHEL'LE (Ruthless/Atco 91282)(G) | Michel'le | 40 | 9 |
| 41 | LALAH HATHAWAY (Virgin 91382) | Lalah Hathaway | 39 | 28 |
| 42 | LIVE IN CONCERT(Luke Skyywalker 3303) | 2 Live Crew | 37 | 10 |
| 43 | TASTE OF CHOCOLATE (Cold Chillin'/Reprise 26303) | Big Daddy Kane | 43 | 19 |
| 44 | DOWN TO EARTH (Warner Bros. 26358) | Monie Love | 44 | 18 |
| 45 | CONTRIBUTION (Island 846814) | Mica Paris | 45 | 3 |
| 46 | BAG IT N BONE IT (Jive 1326) | U.T.F.O. | 49 | 4 |
| 47 | TARA KEMP (Giant 24408) | Tara Kemp | 48 | 7 |
| 48 | INTO THE LIGHT (Epic 46988) | Gloria Estefan | 52 | 4 |
| 49 | TRULY BLESSED (Elektra 60891) | Teddy Pendergrass | DEBUT | |
| 50 | 100 MILES AND RUNNIN' (Ruthless/Priority 7224)(G) | N.W.A. | 46 | 27 |
| 51 | NEW JACK CITY (Giant 24409) | Soundtrack | DEBUT | |
| 52 | ALL FOR ONE (Elektra 60946-2) | Brand Nubian | 42 | 9 |
| 53 | TONY TERRY (Epic 45015) | Tony Terry | 53 | 6 |
| 54 | LOVE AND UNDERSTANDING (GRP 9629) | George Howard | 58 | 2 |
| 55 | THE BYTCHES (No Face/Columbia 47068) | B.W.P. | 60 | 2 |
| 56 | TIME AFTER TIME (Quality 15103) | Timmy - T | 55 | 7 |
| 57 | IVORY (Epic 45101) | Teena Marie | 56 | 22 |
| 58 | LIFE OF A KID IN A GHETTO (Mercury 848326) | Ed O.G. & Da Bulldogs | DEBUT | |
| 59 | JASMINE GUY (Warner Bros. 26021) | Jasmine Guy | 59 | 20 |
| 60 | AMERIKKKA'S MOST WANTED (Priority 57120) | Ice Cube | 61 | 41 |
| 61 | BACK FROM HELL (Profile 1401) | Run DMC | 50 | 16 |
| 62 | MAKE THE DIFFERENCE (Capitol 92153) | Tracie Spencer | 62 | 19 |
| 63 | THE DEVIL MADE ME DO IT (Tommy Boy 1030) | Paris | 47 | 14 |
| 64 | UK BLAK (EMI 93497) | Caron Wheeler | 54 | 21 |
| 65 | MORE OF THE NIGHT (Capitol 92957) | Whispers | 68 | 30 |
| 66 | THE GETO BOYS (Def American 24306) | The Geto Boys | 69 | 19 |
| 67 | THE BOYS (Motown 6302)(G) | The Boys | 57 | 23 |
| 68 | BONAFIDE (Charisma 91384)(G) | Maxi Priest | 64 | 25 |
| 69 | BANNED IN THE USA (Luke Skywalker/Atlantic 91424)(G) | 2 Live Crew | 66 | 32 |
| 70 | BE-BE'S KIDS (Wing/Polydor 841 960) | Robin Harris | 70 | 21 |
| 71 | JAM HARDER (A&M 5339) | Various Artists | 63 | 6 |
| 72 | THE NEW FORMULA (Motown 6309) | Today | 65 | 23 |
| 73 | OPEN INVITATION (Motown 6302) | Gerald Alston | 71 | 22 |
| 74 | LIVIN' IN A HOE HOUSE (Drive By 4XL15131) | H.W.A. | 67 | 19 |
| 75 | WORLD POWER (Arista 8536)(G) | Snap | 72 | 39 |

# TOP R&B SINGLES

March 23 1991

#1 Single: Hi-Five

High Debut: Keith Sweat #71

To Watch: Shiela E #46

| | | | Total Weeks ▼ / Last Week ▼ |
|---|---|---|---|
| 1 | I LIKE THE WAY (Jive 1424-2-JDJ) | High-Five | 2 10 |
| 2 | LET'S CHILL (MCA AD10115) | Guy | 6 8 |
| 3 | WRITTEN ALL OVER YOUR FACE (Atlantic 4-87805) | Rude Boys | 1 17 |
| 4 | SOMEDAY (Columbia 73561) | Mariah Carey | 4 13 |
| 5 | DON'T LET ME DOWN (EMI 4JM-50335) | O'Jays | 5 10 |
| 6 | WRAP MY BODY TIGHT (Motown 2077) | Johnny Gill | 9 7 |
| 7 | DO ME AGAIN (Capitol 79471) | Freddie Jackson | 8 9 |
| 8 | STONE COLD (MCA 10116) | Ralph Tresvant | 10 8 |
| 9 | ALL TRUE MAN (Tabu/Epic 35T-73627) | Alexander O'Neal | 3 10 |
| 10 | HOLD YOU TIGHT (Giant 4-19458) | Tara Kemp | 7 10 |
| 11 | ANOTHER LIKE MY LOVER (Warner Bros. 4-19486) | Jasmine Guy | 11 9 |
| 12 | NO MATTER WHAT YOU DO (Warner Bros. 19455) | Dianna Ross & Al B. Sure | 12 6 |
| 13 | THIS IS AN EP RELEASE (Tommy Boy 964) | Digital Underground | 14 8 |
| 14 | IS IT STILL GOOD TO YOU (Capitol 79448) | Whispers | 23 7 |
| 15 | NEVER BEEN IN LOVE BEFORE (Polydor 879002) | Marva Hicks | 17 6 |
| 16 | TELL ME (A&M 1542) | Wooten Brothers | 20 7 |
| 17 | IT'S A SHAME (Warner Bros. 4-19596) | Monie Love | 22 9 |
| 18 | GETTING BACK INTO LOVE (Motown 2075) | Gerald Alston | 16 9 |
| 19 | STATE OF THE WORLD (A&M 7514) | Janet Jackson | 24 6 |
| 29 | BLUE(IS THE COLOR OF PAIN) (EMI 4721) | Caron Wheeler | 26 6 |
| 21 | I WILL ALWAYS LOVE (Atlantic 4-87896) | Troop | 21 9 |
| 22 | WHAT EVER U WANT (Polydor 879590-4) | Tony! Toni! Tone! | 38 4 |
| 23 | IT SHOULD OF BEEN YOU (Elektra 60891) | Teddy Pendergrass | 32 5 |
| 24 | ANOTHER SLEEPLESS NIGHT (Arista 2148) | Mike "Hitman" Wilson feat./Shawn Christopher | 29 8 |
| 25 | CONTRIBUTION (Island 6652) | Mica Paris | 25 5 |
| 26 | ALL I WANT IS YOU (Columbia 73684) | Surface | 30 5 |
| 27 | ALL SEASONS (Atlantic 87772) | Levert | 15 14 |
| 28 | ALL OF ME (Cold Chillin'/Reprise 4-19478) | Big Daddy Kane | 34 8 |
| 29 | THANX 4 THE FUNK (Motown 2080) | The Boys | 33 5 |
| 30 | TEMPLE OF LOVE (East West America 4-98863) | Harriet | 39 6 |
| 31 | KEEP YOUR BUTT AT HOME (2001 Records 9001-12) | Saxxy | 31 13 |
| 32 | I'M DREAMIN' (Giant/Reprise 19441) | Christopher Williams | 43 4 |
| 33 | SERIOUS (RCA 2760-4) | La Rue | 44 5 |
| 34 | MY HEART IS FAILING ME NOW (SBK 07342) | Riff | 41 6 |
| 35 | ALL THE MAN I NEED (Arista 2156) | Whitney Houston | 13 14 |
| 36 | GOLD DIGGER (Def Jam 38T3634) | E.P.M.D. | 35 9 |
| 37 | HERE WE GO (Columbia 38T-73690) | C&C Music Factory | 50 3 |
| 38 | CALL ME (Capitol 44681) | Phil Perry | 45 4 |
| 39 | DO YOU WANT ME (Next Plateau 50137) | Salt-N-Pepa | 40 9 |
| 40 | SHORT BUT FUNKY (Jive 1429-1) | Too Short | 36 7 |
| 41 | CHEAP TALK (MCA 54015) | Loose Ends | 42 5 |
| 42 | BACKYARD (MCA 53982) | Pebbles W/Salt N Pepa | 54 4 |
| 43 | FAIRY TALES (Elektra 8277-2) | Anita Baker | 18 15 |
| 44 | SOMETHING IN YOUR HEART (Atlantic 3564) | Michel'le | 19 16 |
| 46 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 73706) | L.L. Cool J | 59 3 |
| 46 | SEX SYMBAL (Warner Bros. 4651) | Sheila E. | 62 4 |
| 47 | SHE'S DOPE (MCA 54056) | Bell Biv DeVoe | 55 3 |
| 48 | COMMING OUT OF THE DARK (Epic 34-73666) | Gloria Estefan | 48 5 |
| 49 | I DON'T WANT TO LOSE YOUR LOVE (Capitol 44658) | B Angie B | 66 2 |
| 50 | SPARK OF LOVE (Capitol 44659) | Special Generation | 56 6 |
| 51 | IF MY BROTHERS IN TROUBLE (Artista 2213) | Jeffrey Osborne | 60 2 |
| 52 | WHEN WILL I SEE YOU SMILE AGAIN (MCA 53976) | Bell Biv DeVoe | 28 16 |
| 53 | HIGH (Reprise 4-19553) | Thelma Houston | 53 5 |
| 54 | NORTH ON SOUTH STREET (A&M 75021-7500-2) | Herb Alpert | 61 5 |
| 55 | THIS HOUSE (Capitol 4JM-44652) | Tracie Spencer | 37 17 |
| 56 | THROUGH (Epic 34T-73707) | Victoria Wilson James | 68 3 |
| 57 | IESHA (Motown 10371) | Another Bad Creation | 46 19 |
| 56 | EVERYTHING I MISS AT HOME (MCA/GRP 9941) | George Howard | 63 6 |
| 59 | IT'S SOMETHING (Virgin 4-98834) | Lalah Hathaway | 72 2 |
| 60 | WITH YOU (Epic 34T 73713) | Tony Terry | 80 2 |
| 61 | COSMIC LOVE (Critique 5476-2) | Jonzun Crew | 71 6 |
| 62 | PATIENCE (RCA 2761-2-RDJ) | Grady Harrell | 64 7 |
| 63 | I CAN'T TELL YOU WHY (Elektra 8270-2) | Howard Hewett | 27 14 |
| 64 | JUST US TWO (Epic 34T 73675) | Teena Marie | 77 2 |
| 65 | AIN'T NO SUNSHINE (Arista 2189) | Sydney Youngblood | 76 2 |
| 66 | I'LL GIVE ALL MY LOVE TO YOU (Elektra 464915) | Keith Sweat | 47 18 |
| 67 | HERE COMES THE HAMMER (Capitol 79445) | M.C. Hammer | 52 13 |
| 68 | LISA BABY (Uptown/MCA 12-54009) | Father M.C. | 82 2 |
| 68 | SWEET LIBERATION (East West 4-87755) | The Family Stand | 87 2 |
| 70 | WHAT EVER IT TAKES (Motown 2076) | Basic Black | 70 3 |
| 71 | YOUR LOVE II (Elektra 64894) | Keith Sweat | DEBUT |
| 72 | TRIALS OF THE HEART (Malaco 7461) | Champaign | 74 3 |
| 73 | MR. DEE JAY (Arista 2183) | Kiara | 73 4 |
| 74 | WORK IT LIKE A 9 TO 5 (Bahia/RCA 2768) | Altitude | 84 2 |
| 75 | GONNA MAKE YOU SWEAT (Columbia 38T-73604)(P) | C&C Music Factory Feat./Freedom Williams | 51 18 |
| 76 | GET HERE (Fontana 878476) | Oleta Adams | 67 21 |
| 77 | FREAKS (MCA 54018) | Whodini | 69 3 |
| 78 | SPACE IN MY HEART (Charisma) | Maxi Priest | 83 2 |
| 79 | STRIKE IT UP (RCA 2792-1) | Black Box | DEBUT |
| 80 | WHIP IT BABY (Nastymix 74005) | Mario | 85 3 |
| 81 | DOESN'T THAT MEAN SOMETHING (Arista 2170) | Geoff McBride | 58 9 |
| 82 | SPREAD A LITTLE LOVE (Sam 5018) | Richard Rogers | 78 3 |
| 83 | WHAT COMES NATURAL (MCA 53-742) | Sheena Easton | DEBUT |
| 84 | DO YOU STILL DREAM ABOUT ME (Columbia 38T-73717) | Nancy Wilson | 90 2 |
| 85 | LOVE MAKES THINGS HAPPEN (MCA 53973) | Pebbles Feat./Babyface | 75 20 |
| 86 | I DON'T KNOW ANYBODY ELSE (RCA 2735) | Black Box | 79 18 |
| 87 | FACES (Profile 7328) | Run DMC | DEBUT |
| 98 | A HEART IS A HOME (Virgin 4-98849) | The Dells | DEBUT |
| 89 | AROUND THE WAY GIRL (Def Jam/Columbia 38T-73609) | L L Cool J | 86 20 |
| 90 | NAKED (Atlantic 4-87738) | Nikki Richards | DEBUT |
| 91 | DO YOU REALLY WANT IT (MCA 53905) | Omar Chandler | 94 6 |
| 92 | LET ME SHOW YOU (Columbia OBR 38-73589) | Black Flames | 81 8 |
| 93 | I WANNA COME BACK HOME (Motown 2085) | Today | 49 7 |
| 94 | BLACK PARADISE (Atlantic 82130) | Samuelle | 65 15 |
| 95 | HEAD OVER HEALS (Epic ET45015) | Tony Terry | 57 18 |
| 96 | PEACE YA' SELF (Arista 2176) | Three Times Dope | 97 7 |
| 97 | AIN'T FOUND THE RIGHT ONE YET (Virgin 96383) | E.U. | 88 6 |
| 98 | COME ON, LET'S MOVE IT (Profile 7322) | Special Ed | 95 8 |
| 99 | BETTER PART OF ME (MCA 54011) | Junior | 93 9 |
| 100 | BOOMERANG (SBK 07341) | Spunkadelic | 99 8 |

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.

# RAP/DANCE

BY **ERNEST HARDY**

**IT'S UNFORTUNATE THAT THE VIOLENCE** that marred the opening weekend of the film, *New Jack City*, has overshadowed not only the mostly positive reviews, but the film itself. With a strong anti-drug message that doesn't seem to have sprung from the minds of 1. well-intentioned but ill-informed politicians/political wives (whose intentions are often more motivated by political aspirations than any real concern) or 2. sincere but out of touch pop stars, *New Jack City* has the potential to speak to an audience who is dealing with its subject matter (the destruction wreaked on neighborhoods and communities as a result of this country's drug problem) without being condescending or laughed off the screen.

The film instead has started to receive some lumps that aren't really deserved, at least using the riot that occured in Westwood (Los Angeles) as an example. The theater over-sold tickets to the evening's screening, triggering a three-hour riot that left stores vandalized and, in some cases, with considerably less stock than they'd started the evening with. Though there is no excuse or justification for the actions of those who took part in the chaos, blaming the film for the violence is ludicrous. How can a film incite violence if those who are doing the damage haven't even seen the film yet? These were people angered because they hadn't been allowed inside the auditorium, not a crowd pumped up by what they'd seen. Another oversight in the scapegoating going on is the fact that, due to similar problems in Westwood when *Mo' Better Blues* opened, theaters are now required to notify the police department when a film whose content may spark any sort of unrest opens. Though the fascistic tendencies of the Los Angeles Police Department hardly inspire trust or confidence that *they* will control *themselves*, that policy *was* ignored and the police not forewarned of the possibility of trouble.

No, theaters shouldn't have to babysit their audiences or try to second-guess and predict what will set off trouble. In an ideal world (which would render a film like *New Jack City* more a twisted fantasy than a cruel slice of reality), they wouldn't have to. Sadly, the climate in which we live mandates that such precautions be taken. If they're not, it's up to responsible parties to own up to their mistakes, not lay blame on a film and its makers whose message is one that should be taken to heart.

**NEWS: THE LIFER'S GROUP**—the prison-based rap group (comprised entirely of maximum security inmates) that records for Hollywood Records—is set to release its hard-hitting long-form home video from Hollywood Records' all-rap label, Hollywood BASIC, on March 19. Filmed on location at East Jersey State Prison under the direction of Penelope Spheeris (*Decline of Western Civilization Part 1 & 2*), the stylized documentary features inmate interviews as well as music videos "Belly of the Beast" and "The Real Deal."

Tonio

Syndicated rap show, *Pump It Up*, has just added a male counterpart to show's hostess, Denise "Dee" Barnes. Tonio joins the staff of the FOX Network television show as the voice-over announcer. The hour-long, weekly musical show airs nationwide in 84 cities. Tonio was selected out of 2,500 candidates.

EMF, who have garnered the kind of success that most bands dream about, are set to conquer America. Though only even in existence for less than a year, the five adolescent lads from the Forest of Dean, England, and travelling DJ Milf have made fans of even the notoriously cynical British music press. (*New Music Express* dubbed them "the Mozarts of pop.") Between March 22 and 30, the group hits American shores with shows in San Francisco, Los Angeles, Houston, Boston, Toronto, and New York City. Their debut LP, currently being recorded, will be released May 8th with a full-fledged tour scheduled to follow.

## RAP ALBUMS

Mar. 23, 1991 The square bullet indicates strong upward chart movement. Total Weeks ▼ Last Week ▼

| | | | | |
|---|---|---|---|---|
| 1 | BUSINESS AS USUAL (Def Jam/Columbia 47067) . . . . . EPMD | 1 | 7 | |
| 2 | THIS IS AN EP RELEASE (Tommy Boy 964) . . . . . Digital Underground | 2 | 7 | |
| 3 | SHORT DOGS IN THE HOUSE (Jive/RCA 1348) . . . . . Too Short | 4 | 25 | |
| 4 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888) . . . L.L. Cool J | 3 | 23 | |
| 5 | LIVIN' IN A HOE HOUSE (Drive By 4XL15131) . . . . . H.W.A. | 5 | 19 | |
| 6 | BACK FROM HELL (Profile 1401) . . . . . Run DMC | 7 | 15 | |
| 7 | PLEASE DON'T HURT'EM (Capitol 92857) . . . . . M.C.Hammer | 6 | 51 | |
| 8 | TASTE OF CHOCOLATE (Cold Chillin'/Reprise 26303) . . . Big Daddy Kane | 8 | 19 | |
| 9 | TO THE EXTREME (SBK 95325) . . . . . Vanilla Ice | 9 | 21 | |
| 10 | QUIK IS THE NAME (Profile 1402) . . . . . D.J. Quik | 14 | 3 | |
| 11 | THE DEVIL MADE ME DO IT (Tommy Boy 1030) . . . . . Paris | 13 | 15 | |
| 12 | KILL AT WILL (Priority 7230) . . . . . Ice Cube | 17 | 13 | |
| 13 | 100 MILES AND RUNNIN' (Ruthless/Priority 7224) . . . . . N.W.A. | 11 | 29 | |
| 14 | AIN'T NO SHAME IN THE GAME (Epic 46947) . . . . . Candyman | 15 | 21 | |
| 15 | DANA DANE 4-EVER (Profile 1298) . . . . . Dana Dane | 10 | 19 | |
| 16 | A BLITZ OF SALT-N-PEPA (Next Plateau 1025) . . . . . Salt-N-Pepa | 12 | 15 | |
| 17 | LIVE IN CONCERT (Luke Records 3303) . . . . . 2 Live Crew | 16 | 9 | |
| 18 | THE GETO BOYS (Def American 24306) . . . . . The Geto Boys | 21 | 19 | |
| 19 | DOWN TO EARTH (Warner Bros. 26358) . . . . . Monie Love | 20 | 17 | |
| 20 | AMERIKKKA'S MOST WANTED (Priority 57210) . . . . . Ice Cube | 24 | 41 | |
| 21 | STEP IN THEE ARENA (Chrysalis) . . . . . Gang Starr | 30 | 5 | |
| 22 | COOLIN' AT THE PLAYGROUND YA KNOW! (Motown 6318) . . . . . Another Bad Creation | 22 | 3 | |
| 23 | YEAR OF THE NINE ON THE BLACK HAND SIDE (4th & B'Way 162444033-2) . . . . . Professor X | DEBUT | | |
| 24 | FEAR OF A BLACK PLANET (Def Jam/Columbia 45413) . . Public Enemy | 23 | 45 | |
| 25 | THE BYTCHES (No Face/Columbia 47068) . . . . . B.W.P. | 31 | 3 | |
| 26 | FATHERS DAY (Uptown/MCA 1006) . . . . . Father M.C. | 33 | 17 | |
| 27 | LIFE OF A KID IN THE GHETTO (Mercury 848326) Ed O.G.& Da Bulldogs | DEBUT | | |
| 28 | BASS IS THE NAME OF THE GAME (Cheetah 9403) . . . D.J. Magic Mike | 32 | 7 | |
| 29 | ALL FOR ONE (Elektra 60946-2) . . . . . Brand Nubian | 19 | 9 | |
| 30 | TO THE EAST, BLACKWARDS (4th & B'Way) . . . . . X-Clan | RE-ENTRY | | |
| 31 | WORLD POWER (Arista 8536) . . . . . Snap | 28 | 37 | |
| 32 | SEX PACKETS (Tommy Boy 1026)Digital Underground . . . . . | RE-ENTRY | | |
| 33 | WORDS FROM THE GENIUS (Cold Chillin/Reprise 26475) . . . . . Genius | DEBUT | | |
| 34 | TREAT EM' RIGHT (Select 9063) . . . . . Chubb Rock | 37 | 5 | |
| 35 | LEGAL (Profile 1297) . . . . . Special Ed | 18 | 31 | |
| 36 | AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107) . . 2 Live Crew | 25 | 84 | |
| 37 | SMOOTH ASSASSIN (Reprise 26341) . . . . . Grand Daddy I.U. | 38 | 5 | |
| 38 | BANNED IN THE USA (Luke Skywalker/Atlantic 91424) . . . . . 2 Live Crew | 26 | 33 | |
| 39 | EDUTAINMENT (Jive/RCA 1358) . . . . . Boogie Down Productions | 29 | 29 | |
| 40 | AT YOUR OWN RISK (Capitol 92359) . . . . . King Tee | 27 | 21 | |

**HIP HOP PIONEERS: Recording artists and executives were honored for their contributions to the music industry at the first "Hip Hop at Its Crossroads: Seizing The Cultural Initiative Conference" held at Howard University in Washington, D.C. Awards were given at a reception sponsored by Sony Music Entertainment, Inc. Pictured (l-r) are honorees: LeBaron Taylor, vice president, Sony Music Entertainment Inc.; Def Jam recording artist Chuck D of Public Enemy; Kenny Gamble, president, Philadelphia International Records; and Russell Simmons, chairman, Def Jam/RAL.**

BY ALEX HENDERSON

## INDIE PROFILE

### ORIGINAL SOUND

**DURING ITS 33-YEAR HISTORY, ORIGINAL SOUND RECORDS** has been known for both frontline product and compilation albums—most notably, its *Oldies But Goodies* series, which label president **Art Laboe** launched in 1959. Artists who've recorded for the Hollywood-based Original Sound over the years include **The Music Machine** (which enjoyed a major '60s hit with "Little Bit 'O Soul"); **The Skyliners**; soul band **Dyke & The Blazers**, whose string of hits included "We Got More Soul," "Let A Woman Be A Woman, Let A Man Be A Man" and "Funky Broadway"; and even actress **Jayne Mansfield**. Original Sound's current roster includes rap group **The Uzi Bros.**, R&B singer **Jakki O**; country group **Ron & Karen** and the Latin-oriented group **Alma**.

Art Loboe

Uzi Bros.

Alma

However, Laboe's record company (which he founded in 1958) hasn't been his only business interest. In 1974, Laboe opened an oldies-oriented nightclub in Hollywood called Ciros, which is now The Comedy Store. A disc jockey since the 1940s, Laboe acted as a consultant for L.A.'s KRTH-FM and convinced KRTH to become the first all-oldies station in the mid-1970s. In 1975, Laboe left KRTH and went to KRLA-AM, successfully bringing an oldies format to that station as program director. "We had 60% interest in KRLA from 1975 through 1979," explains Laboe, who received a star on the Hollywood Walk of Fame in 1981. "During those periods, the record company was functioning as a secondary business for us. In 1983, we started revving up the record company again. We sold the radio station to **Bob Hope** and sold the nightclub to The Comedy Store. We had the nightclub for seven years."

For almost two decades, Orignal Sound Entertainment has also cleared music for movies and television programs. "In the early '70s," Laboe recalls, "we cleared some songs for the movie *American Graffiti*. Prior to that, there were very few records used in movies. Now, there extensively is... *Good Morning Vietnam*, *Born On The 4th Of July* and *Goodfellas* are some of the recent movies we've done clearances for. That's a big business for us now."

Unlike other labels, Original Sound hasn't quit releasing vinyl altogether. "A lot of the older people still prefer vinyl," Laboe notes, "but it's a small percentage of our business—10% or so... Vinyl's gonna be over with completely pretty soon. It'll be an antique like 8-track tapes." Laboe estimates that Original Sound's other audio sales are about 50% CD and 40% cassette.

During Laboe's many years in the music business, what have been some of the valuable lessons he's learned? "One thing I've learned is that you can't call all the hits," Laboe replies. "No one has a golden ear forever. When I was a D.J. in the '50s and '60s, I used to pick my own records. I broke dozens of the records that are now on my oldies albums. I would pass up a lot of records that became big hits, and on the other hand, I picked certain ones that other people didn't hear and made them into hits. Another thing I've learned is why a lot of the smaller companies are unable to survive. When they make some money, they don't realize that all the money they get isn't theirs. They don't realize that only 20% of that money belongs to them—it belongs to publishers, artists and the tax man. People wonder, 'Gee, how can that company go broke?'... Along the way, we've made mistakes, but you have to look at the plus/minus column—if there's more pluses than minuses, you're alright."

## INDIE NEWS

**MALVERNE:** Malverne Distributors has appointed **Todd Van Gorp** executive vice president/general manager of the outfit. Van Gorp's first duty at Malverne—whose president, **Jerry Winston**, is a board member of Independent National Distributors Inc. (INDI)—will be converting the company to full computerization. Before joining Malverne, Van Gorp spent

Todd Van Gorp

three years as vice president of the Atlanta-based Landmark Distributors, working with Fantasy, Select, Malaco and other indies. And before that, Van Gorp spent five years as general manager of MS Distributing's Atlanta branch...

**PRIORITY:** Priority Records has appointed **Bonnie Pritchard** vice president, special products—a position that will involve overseeing compilation albums from their conceptualization to their completion. Pritchard will be responsible for future volumes of *Rapmasters*, *Classic Rock* and *Country Collections* as well developing new ideas for a series. Before joining Priority, Pritchard spent four and 1/2 years as A&R director, domestic for Warner Special Products...

## INDIE REVIEWS

### ALBUMS

**❑ DUKE ELLINGTON & HIS ORCHESTRA:** *1965-1972* **(Musicmasters 5041-2-C)**

Duke Ellington fanatics, the type who set out to acquire every Ellington side they can get their hands on, have more to savor with the release of *1965-1972*, a 15-track CD boasting 66 minutes worth of previously unreleased latter-day Ellington. Highlights include "Naindi Remmus," a Wild Bill Davis item containing a rich Paul Gonzalves solo; "The Old Circus Train," an infectious blues; "Trombone Buster," a Cat Anderson composition featuring a witty trombone work by Buster Cooper and "Mellow Ditty," a sensuous blues with a brief exquisite piano solo by The Duke. "Bourbon Street Jingling Jollies" is a pretty yet melancholy song featuring Norris Turney on flute, an instrument generally not associated with The Duke. The CD's informative liner notes were written by jazz critic Stanley Dance, whose bop-bashing can be as myopic as Stanley Crouch and Ira Gitler's condemnations of rock and soul—but who certainly knows his Ellington.

**❑ THE MAHOTELLA QUEENS:** *Marriage Is A Problem* **(Shanachie 43080)**

The Mahotella Queens, who have performed together since 1964 and have long enjoyed popularity in their native South Africa, continue embracing mbaqanga music (also called township jive) on *Marriage Is A Problem*. "Mantshi," "Selailai," "Leselesele," "Karrebe Tsaga Mothusi" and other songs on this ten-track CD typify the vocal group's happy, exuberant sound.

**❑ JOHN MOONEY:** *Telephone King* **(Powerhouse/Ichiban POW 4101)**

Blues and New Orleans-style R&B are John Mooney's inspirations on *Powerhouse*, which was entirely written and produced by the inspired singer. While "Please Baby Please" and "Let Me Go" are pure New Orleans R&B, Mooney follows a more traditional blues structure on "Coal Stove Mama" and other goodies.

**❑ HARRY "SWEETS" EDISON & BUDDY TATE:** *Swing Summit* **(Candid CCD79050)**

*Swing Summit*, recorded live at New York's Birdland in 1990, unites Swing Era veterans Harry "Sweets" Edison (trumpet), Buddy Tate (tenor sax, clarinet) and Frank Wess (tenor sax, flute) with three jazzmen who weren't recorded until after the Swing Era: pianist Hugh Lawson, bassist Ray Drummund and drummer Bobby Durham. While its title may allude to the Swing Era, the digitally recorded *Swing Summit* is basically a no-nonsense bebop date offering plenty of inspired blowing on Milt Jackson's "Bags' Groove," the pop standards "Just Friends," "S'Wonderful" and "Out Of Nowhere" and other material.

**❑ VARIOUS ARTISTS:** *Yo! Rap Hits* **(Priority CDL 8657)**

*Yo! Rap Hits* is a compilation album focusing primarily on commercial, dance-oriented rap as opposed to hardcore street rap *a la* Public Enemy, Ice-T, N.W.A, The Geto Boys or Boogie Down Productions (BDP). Salt-N-Pepa's "Expression," Technotronic's "Pump Up The Jam," Snap's "The Power," Digital Underground's "Doowutchalike," Wrecks-N-Effect's "New Jack Swing" and Mellow Man Ace's "Mentirosa" are among the club hits included on this 10-track CD.

JOHNNY B GOODE: Art Laboe is pictured with Chuck Berry (right) at the Hollywood Palladium in 1971.

# TOP 200 ALBUMS

March 23, 1991

(G) = GOLD (RIAA) Certified)
(P) = PLATINUM (RIAA) Certified)

**High Debut: The Doors #41**

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| ■ 1 | THE SOUL CAGES (A&M 6405) | STING | 1 | 7 |
| 2 | MARIAH CAREY (Columbia 45202)(P4) | MARIAH CAREY | 2 | 40 |
| ■ 3 | INTO THE LIGHT (Epic 46988) | GLORIA ESTEFAN | 4 | 6 |
| 4 | I'M YOUR BABY TONIGHT (Arista 8616)(P2) | WHITNEY HOUSTON | 3 | 18 |
| 5 | TO THE EXTREME (SBK 95325)(P6) | VANILLA ICE | 5 | 26 |
| ■ 6 | HEART SHAPED WORLD (Reprise 25837)(G) | CHRIS ISAAK | 9 | 13 |
| ■ 7 | SHAKE YOUR MONEY MAKER (Geffen GHS 24278)(P) | THE BLACK CROWES | 7 | 52 |
| ■ 8 | GONNA MAKE YOU SWEAT (Columbia 47093)(G) | C&C MUSIC FACTORY | 8 | 10 |
| 9 | THE IMMACULATE COLLECTION (Sire/Warner Bros. 26440)(P2) | MADONNA | 6 | 17 |
| 10 | FIVE MAN ACOUSTICAL JAM (Geffen 24311)(G) | TESLA | 11 | 17 |
| ■ 11 | WILSON PHILLIPS (SBK 93745)(P4) | WILSON PHILLIPS | 16 | 49 |
| 12 | SOME PEOPLES LIVES (Atlantic 82129)(P) | BETTE MIDLER | 12 | 24 |
| 13 | THE RAZORS EDGE (Atco 91413)(P2) | AC/DC | 10 | 25 |
| 14 | GUY...THE FUTURE (MCA 10115)(P) | GUY | 13 | 17 |
| 15 | THE SIMPSONS SING THE BLUES (Geffen 24308)(P2) | THE SIMPSONS | 14 | 14 |
| ■ 16 | X (Atlantic 82140)(P) | INXS | 18 | 25 |
| 17 | THIS IS AN EP RELEASE (Tommy Boy 964) | DIGITAL UNDERGROUND | 17 | 8 |
| ■ 18 | MCMXC A.D. (Charisma 91642) | ENIGMA | 26 | 4 |
| 19 | PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P9) | M.C. HAMMER | 20 | 54 |
| ■ 20 | HOOKED (Capitol 95330) | GREAT WHITE | 37 | 2 |
| ■ 21 | EMPIRE (EMI 92806)(P) | QUEENSRYCHE | 29 | 27 |
| ■ 22 | SERIOUS HITS...LIVE! (Atlantic 82157)(P) | PHIL COLLINS | 24 | 18 |
| 23 | THE RHYTHM OF SAINTS (Warner Bros. 26098)(P) | PAUL SIMON | 15 | 21 |
| 24 | INNUENDO (Hollywood 61020) | QUEEN | 19 | 5 |
| 25 | DAMN YANKEES (Warner Bros. 26159)(P) | DAMN YANKEES | 21 | 52 |
| 26 | BUSINESS AS USUAL (Def Jam/Columbia 47067) | EPMD | 23 | 8 |
| 27 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)(P) | L.L. COOL J | 27 | 25 |
| ■ 28 | COOLIN' AT THE PLAYGROUND YA KNOW!(Motown 6318) | ANOTHER BAD CREATION | 38 | 4 |
| ■ 29 | WE ARE IN LOVE (Columbia 46146)(P) | HARRY CONNICK JR. | 36 | 35 |
| 30 | ALL TRUE MAN (Tabu/Epic 45349) | ALEXANDER O'NEAL | 30 | 6 |
| 31 | A LITTLE AIN'T ENOUGH (Warner Bros. 26477) | DAVID LEE ROTH | 22 | 8 |
| 32 | RITUAL DE LO HABITUAL (Warner Bros. 25993)(G) | JANES ADDICTION | 25 | 29 |
| 33 | BACK FROM RIO (Arista 8648) | ROGER McGUINN | 33 | 9 |
| 34 | RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P5) | JANET JACKSON | 28 | 77 |
| 35 | RALPH TRESVANT (MCA 10116)(P) | RALPH TRESVANT | 31 | 16 |
| 36 | POISON (MCA 6387)(P3) | BELL BIV DeVOE | 32 | 50 |
| 37 | KILL AT WILL (Priority 7230)(G) | ICE CUBE | 34 | 14 |
| 38 | LISTEN WITHOUT PREJUDICE VOL.1 (Columbia 46898)(P) | GEORGE MICHAEL | 35 | 26 |
| ■ 39 | TIME AFTER TIME (Quality 15103) | TIMMY - T | 43 | 9 |
| 40 | TRIXTER (Mechanic/MCA 6389) | TRIXTER | 40 | 22 |
| ■ 41 | THE DOORS (Elektra 1047) | SOUNDTRACK | DEBUT | |
| ■ 42 | DIVINYLS (Atlantic 91397) | DIVINYLS | 56 | 6 |
| 43 | I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainmaent 60861)(P) | KEITH SWEAT | 44 | 40 |
| 44 | NO FENCES (Capitol 93866)(P2) | GARTH BROOKS | 45 | 27 |
| 45 | WORLD CLIQUE (Elektra 60957)(G) | DEEE-LITE | 39 | 27 |
| 46 | SHAKING THE TREE/SIXTEEN GOLDEN GREATS (Geffen 24326) | PETER GABRIEL | 42 | 14 |
| 47 | AIN'T NO SHAME IN THE GAME (Epic 46947)(P) | CANDYMAN | 41 | 21 |
| ■ 48 | DOUBT (Capitol 95715) | JESUS JONES | 64 | 6 |
| ■ 49 | STEELHEART (MCA 6368) | STEELHEART | 53 | 9 |
| 50 | CARRERAS-DAMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433)(G) | CARRERAS-DOMINGO-PAVAROTTI | 52 | 24 |
| ■ 51 | CIRLCLE OF ONE (Fontana/Mercury 846 346) | OLETA ADAMS | 59 | 8 |
| 52 | AFTER THE RAIN (DGC/Geffen 24290)(P) | NELSON | 48 | 35 |
| 53 | CHERRY PIE (Columbia 45487)(P) | WARRANT | 49 | 26 |
| 54 | THE REVIVAL (Wing/Polygram 841902)(P) | TONY, TONI, TONE | 50 | 44 |
| 55 | FATHERS DAY (Uptown/MCA 1006) | FATHER M.C. | 46 | 15 |
| 56 | HEARTBREAK STATION (Polygram 848018)(P) | CINDERELLA | 58 | 16 |
| 57 | EMOTIONALLY YOURS (Capitol 93390) | O'JAYS | 57 | 6 |
| 58 | RECYCLER (Warner Bros. 26265)(P) | ZZ TOP | 54 | 21 |
| 59 | MENTAL FLOSS FOR THE GLOBE (Arista 8640) | URBAN DANCE SQUAD | 51 | 29 |
| 60 | FLESH AND BLOOD (Enigma/Capitol 91813)(P2) | POISON | 60 | 35 |
| ■ 61 | IN THE BLOOD (Radioactive/MCA 10192) | LONDON BEAT | 82 | 3 |
| 62 | SHORT DOGS IN THE HOUSE (Jive 1348)(P) | TOO SHORT | 47 | 26 |
| ■ 63 | KILL UNCLE (Sire/Warner Bros. 26514) | MORRISSEY | DEBUT | |
| 64 | RESTLESS NIGHTS (Polygram 846908)(G) | SCORPIONS | 66 | 18 |
| 65 | STICK IT TO YA(Chrysalis 21702)CEMA 9.98(P) | SLAUGHTER | 61 | 57 |
| 66 | TYRANNY FOR YOUR (Epic 46998) | FRONT 242 | 62 | 6 |
| ■ 67 | RUDE AWAKENING (Atlantic 82121) | RUDE BOYS | 75 | 6 |
| ■ 68 | NIGHT RIDE HOME (Geffen 24302) | JONI MITCHELL | DEBUT | |
| ■ 69 | THE BEST OF THE DOORS (Elektra 60345) | DOORS | 79 | 2 |
| ■ 70 | QUIK IS THE NAME (Profile 1402) | D.J. QUIK | 76 | 4 |
| ■ 71 | COMING DOWN (RCA 3014) | DANIEL ASH | 78 | 3 |
| 72 | NO MORE GAMES/THE REMIX ALBUM (Columbia 46959)(G) | NEW KIDS ON THE BLOCK | 67 | 16 |
| 73 | PUT YOURSELF IN MY SHOES (RCA 2372)(P) | CLINT BLACK | 55 | 18 |
| 74 | LOVE & EMOTION (LMR/RCA 2307-1-R)(G) | STEVIE B | 68 | 35 |
| 75 | JOHNNY GILL (Motown 6283)(P2) | JOHNNY GILL | 70 | 47 |
| ■ 76 | HI-FIVE (Jive/RCA 1328) | HI-FIVE | 81 | 3 |
| 77 | MIXED UP (Elektra 60978)(G) | THE CURE | 63 | 19 |
| 78 | FAMILY STYLE (Epic 46225)(P) | THE VAUGHAN BROTHERS | 65 | 24 |
| 79 | 3 DEEP (Columbia 46772) | SURFACE | 69 | 17 |
| ■ 80 | NEW JACK CITY (Giant 24409) | SOUNDTRACK | DEBUT | |
| 81 | SOME FRIENDLY (Beggars Banquet/RCA 2411) | THE CHARLATANS UK | 72 | 20 |
| ■ 82 | MO' RITMO (Interscope/Atlantic 91619) | GERARDO | 92 | 4 |
| 83 | DREAM CHILD (RCA 2221) | BLACK BOX | 83 | 32 |
| 84 | WHEN YOUR'E A BOY (Columbia 46076) | SUSANNA HOFFS | 85 | 6 |
| 85 | TWENTY 1 (Reprise 26391) | CHICAGO | 77 | 6 |
| 86 | AH VIA MUSICOM (Capitol 90517) | ERIC JOHNSON | 73 | 25 |
| 87 | THE COMPLETE RECORDINGS (Columbia 46222)(G) | ROBERT JOHNSON | 74 | 23 |
| 88 | COMPOSITIONS (Elektra 60922)(P) | ANITA BAKER | 86 | 36 |
| 89 | REFLECTIONS OF PASSION (Private Music 2067) | YANNI | 90 | 15 |
| 90 | VOL.3 (Wilbury/Warner Bros. 26324)(P) | TRAVELING WILBURYS | 71 | 19 |
| 91 | ENLIGHTMENT (Polygram 847100) | VAN MORRISON | 80 | 18 |
| ■ 92 | BOOGIE PEOPLE (Capitol 92514) | GEORGE THOROGOOD | 107 | 2 |
| 93 | RED HOT & BLUE (Chrysalis 21799) | VARIOUS ARTISTS | 84 | 18 |
| 94 | HOLY WATER (Atlantic 91371)(G) | BAD COMPANY | 95 | 38 |
| 95 | STILL GOT THE BLUES (Charisma 4-91369) | GARY MOORE | 87 | 39 |
| ■ 96 | ...BUT SERIOUSLY (Atlantic )WEA 8.98(P3) | PHIL COLLINS | 101 | 69 |
| 97 | PRETTY WOMAN (EMI 93492)(P2) | SOUNDTRACK | 97 | 50 |
| ■ 98 | MOVE TO THIS (Polydor 847 267) | CATHY DENNIS | 103 | 13 |
| 99 | NOMADS,INDIANS,SAINTS (Epic 46820) | INDIGO GIRLS | 91 | 24 |
| 100 | SECOND WIND (Warner Bros. 26478) | TODD RUNDGREN | 88 | 6 |
| 101 | DANCES WITH WOLVES (Associated/Epic 46982) | SOUNDTRACK | 93 | 12 |
| 102 | TALKIN' BLUES (Island 848243) | BOB MARLEY & THE WAILERS | 102 | 5 |
| 103 | STEP IN THE ARENA (Chrysalis 21798) | GANG STARR | 99 | 6 |
| ■ 104 | SOUL PROVIDER (Columbia 45012)CBS(P3) | MICHAEL BOLTON | 114 | 87 |
| ■ 105 | EDGE OF THE CENTURY (A&M 75021 5327) | STYX | 110 | 21 |
| 106 | LABOUR OF LOVE II (Virgin 91324)(G) | UB40 | 98 | 61 |
| 107 | LOOK HOW LONG (MCA 10044) | LOOSE ENDS | 94 | 15 |
| 108 | FAITH HOPE LOVE BY KING'S X (Mega Force/Atlantic 82145) | KING'S X | 105 | 19 |
| ■ 109 | GREEN MIND (Sire/Warner Bros. 26479) | DINOSOUR JR. | 142 | 2 |
| 110 | DO ME AGAIN (Capitol 92217)(G) | FREDDIE JACKSON | 106 | 18 |
| 111 | LIVE IN CONCERT (Luke Skywalker 3003) | 2 LIVE CREW | 89 | 10 |
| 112 | ALWAYS (MCA 10025)(G) | PEBBLES | 96 | 25 |
| ■ 113 | FIREHOUSE (Epic 46186) | FIREHOUSE | 169 | 3 |
| 114 | ROPE A DOPE STYLE (Atlantic 82164) | LEVERT | 100 | 16 |
| 115 | RUST IN PEACE (Capitol 91935)(G) | MEGADETH | 113 | 23 |
| 116 | BORN TO SING (Atlantic C82084)(P) | EN VOGUE | 104 | 47 |
| 117 | PRIVATE TIMES... AND THE WHOLE 9! (Warner Bros. 26005)(P) | AL B. SURE! | 108 | 21 |

The square bullet indicates strong upward chart movement

| | | | | |
|---|---|---|---|---|
| 118 | ONLY HUMAN (Arista 18620) | JEFFREY OSBORNE | 117 | 15 |
| 119 | IN THE HEART OF THE YOUNG (Atlantic 82103)(G) | WINGER | 119 | 33 |
| 120 | 1916 (Epic/WTG 46858) | MOTORHEAD | 171 | 2 |
| 121 | THE REMBRANDTS (Atco 91412) | REMBRANDTS | 153 | 7 |
| 122 | SOUNDTRACK (Warner Bros. 26316)(G) | TWIN PEAKS | 109 | 25 |
| 123 | GARTH BROOKS (Capitol 90897)(P) | GARTH BROOKS | 112 | 45 |
| 124 | WICKED SENSATION (Elektra 60954) | LYNCH MOB | 115 | 20 |
| 125 | BLAZE OF GLORY (Mercury/Polygram 846473)(P2) | JON BON JOVI | 120 | 32 |
| 126 | SOUNDTRACK (Varese/MCA 5276)(P) | GHOST | 125 | 30 |
| 127 | STRUCK BY LIGHTNING (RCA 3013) | GRAHAM PARKER | 132 | 4 |
| 128 | SEASONS IN THE ABYSS (Def American/Geffen 24307) | SLAYER | 128 | 21 |
| 129 | UNISON (Epic 46893) | CELINE DION | 138 | 5 |
| 130 | STARRY NIGHT (Columbia 46857)(G) | JULIO IGLESIAS | 122 | 16 |
| 131 | BACK FROM HELL (Profile 1401) | RUN DMC | 127 | 16 |
| 132 | BEHAVIOR (EMI 94310) | PET SHOP BOYS | 121 | 19 |
| 133 | LED ZEPPELIN (Atlantic 82144)(P) | LED ZEPPELIN | 116 | 20 |
| 134 | SOUNDTRACK (Elektra/Nonesuch 79256) | THE CIVIL WAR | 118 | 10 |
| 135 | BAG IT N BONE IT (Jive 1326) | U.T.F.O. | 140 | 4 |
| 136 | PILLS ~~~N~' THRILLS AND BELLY ACHES (Elektra 60986) | HAPPY MODAYS | 154 | 6 |
| 137 | CANDY CAROL (Sire/Warner Bros. 26389) | BOOK OF LOVE | 111 | 6 |
| 138 | MIDNIGHT STROLL (Mercury/Polygram) | ROBERT CRAY | 131 | 24 |
| 139 | THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P3) | DON HENLEY | 124 | 89 |
| 140 | LOVEGOD (Big Life/Mercury 842 985) | THE SOUP DRAGONS | 143 | 22 |
| 141 | RAGGED GLORY (Reprise 26315) | NEIL YOUNG & CRAZY HORSE | 123 | 26 |
| 142 | RUMOR HAS IT (MCA 10016)(G) | REBA McENTIRE | 139 | 26 |
| 143 | GHOST OF A DOG (Geffen 24304) | EDIE BRICKELL & NEW BOHEMIANS | 126 | 19 |
| 144 | MICHEL'LE (Ruthless/Atco 91282) | MICHEL'LE | 144 | 7 |
| 145 | STICK IT LIVE (Chrysalis 21816) | SLAUGHTER | 134 | 19 |
| 146 | TIMES UP (Epic 46202)(G) | LIVING COLOUR | 152 | 28 |
| 147 | FLY ME COURAGEOUS (Island 422 848) | DRIVIN' N' CRYIN' | 148 | 8 |
| 148 | FRESH AIRE VII (American Gramaphone 777) | MANNHEIM STEAMROLLER | 135 | 15 |
| 149 | TRULY BLESSED (Elektra 60891) | TEDDY PENDERGRASS | DEBUT | |
| 150 | BLUES TRAVELER (A&M 5308) | BLUES TRAVELER | 172 | 2 |
| 151 | BASS IS THE NAME OF THE GAME (Cheetah 9403) | D.J. MAGIC MIKE | 150 | 6 |
| 152 | CONTRIBUTION (Island 846814) | MICA PARIS | 157 | 3 |
| 153 | HEART IN MOTION (A&M 15321) | AMY GRANT | DEBUT | |
| 154 | MAKE THE DIFFERENCE (Capitol 92153) | TRACIE SPENCER | 165 | 2 |
| 155 | PURE SHUUR (GRP 9628) | DIANE SHUUR | 168 | 2 |
| 156 | TARA KEMP (Giant 24408) | TARA KEMP | 145 | 6 |
| 157 | LALAH HATHAWAY (Virgin 91382) | LALAH HATHAWAY | 146 | 5 |
| 158 | FEEDING FRENZY (MCA 10022) | JIMMY BUFFETT | 155 | 18 |
| 159 | REFUGEES OF THE HEART (Virgin 91405)(G) | STEVE WINWOOD | 129 | 18 |
| 160 | BACK TO HAUNT YOU (Cheetah/Reprise 9404) | VICIOUS BASS FEAT./D.J. MAJIC MIKE | 136 | 8 |
| 161 | DEVIL MADE ME DO IT (Tommy Boy 1030) | PARIS | 137 | 12 |
| 162 | TOY MATINEE (Reprise 26235) | TOY MATINEE | 162 | 7 |
| 163 | VISION THING (Elektra 61017) | SISTERS OF MERCY | 160 | 15 |
| 164 | INTERNATIONAL POP OVERTHROW (Mercury 848 155) | MATERIAL ISSUE | DEBUT | |
| 165 | SAHARA (Simmons/RCA 2170) | HOUSE OF LORDS | 170 | 3 |
| 166 | THE RIGHTEOUS BROTHERS GREATEST HITS (Verve 823662)(P) | THE RIGHTEOUS BROTHERS | 161 | 29 |
| 167 | TASTE OF CHOCOLATE (Cold Chillin'/Reprise 26303) | BIG DADDY KANE | 133 | 19 |
| 168 | THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA(P) | FAITH NO MORE | 141 | 56 |
| 169 | LOVE AND UNDERSTANDING (GRP 9629) | GEORGE HOWARD | DEBUT | |
| 170 | HERE IN THE REAL WORLD (Elektra 8623)(G) | ALAN JACKSON | 163 | 51 |
| 171 | MEDICINE MUSIC (EMI 92048) | BOBBY McFERRIN | 164 | 17 |
| 172 | LIFE OF A KID IN A GHETTO (Mercury 848326) | ED O.G. & DA BULLDOGS | DEBUT | |
| 173 | VIOLATER (Sire/Reprise 26081)(P) | DEPECHE MODE | 166 | 51 |
| 174 | DOLLARS AND SEX (Atlantic 82198) | ESCAPE CLUB | DEBUT | |
| 175 | ORIGINAL LONDON CAST (Polydor 8315631)(P) | PHANTOM OF THE OPERA HIGHLIGHTS | 181 | 52 |
| 176 | SOUNDTRACK (Geffen 24310) | MERMAIDS | 130 | 9 |
| 177 | CURE FOR SANITY (RCA 2485) | POP WILL EAT ITSELF | 177 | 7 |
| 178 | JOURNEY HOME (Epic 46051) | WILL TO POWER | 147 | 7 |
| 179 | PICKIN' ON NASHVILLE (Mercury 838 744 1)POL(P) | THE KENTUCKY HEADHUNTERS | 200 | 66 |
| 180 | BONA DRAG (Sire/Warner Bros. 26221) | MORRISSEY | 180 | 18 |

Total Weeks ▼
Last Week ▼

| | | | | |
|---|---|---|---|---|
| 181 | I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)(P2) | SINEAD O'CONNOR | 173 | 50 |
| 182 | BONAFIDE (Charisma 91384)(G) | MAXI PRIEST | 149 | 33 |
| 183 | TRIPPING THE LIGHT FANTASTIC (Capitol 94778) | PAUL McCARTNEY | 151 | 18 |
| 184 | ANYTHING IS POSSIBLE (Atlantic 82167)(G) | DEBBIE GIBSON | 174 | 17 |
| 185 | EAST OF THE SUN, WEST OF THE MOON (Warner Bros. 26314) | A-HA | 175 | 6 |
| 186 | WHEN I CALL YOUR NAME (MCA 42321)(G) | VINCE GILL | 159 | 34 |
| 187 | DR. FEELGOOD (Elektra 60829)WEA 8.98(P4) | MOTLEY CRUE | 158 | 79 |
| 188 | JASMINE GUY (Warner Bros. 26021) | JASMINE GUY | 183 | 19 |
| 189 | DARYL HALL & JOHN OATES (Arista 8614) | HALL & OATES | 189 | 23 |
| 190 | THE REPRISE COLLECTION (Reprise 26340) | FRANK SINATRA | 176 | 14 |
| 191 | THE CAPITOL YEARS (Capitol 94777) | FRANK SINATRA | 184 | 15 |
| 192 | LIVIN' IT UP (MCA 6415)(P) | GEORGE STRAIT | 185 | 42 |
| 193 | HAVE YOU SEEN ME LATLEY (Arista 8650) | CARLEY SIMON | 156 | 23 |
| 194 | LOVE IN A SMALL TOWN (RCA 2365)(G) | K.T. OSLIN | 178 | 18 |
| 195 | NICK OF TIME (Capitol 91268) | BONNIE RAITT | 167 | 34 |
| 196 | DON'T EXPLAIN (EMI 93935) | ROBERT PALMER | 182 | 17 |
| 197 | KILLIN' TIME (RCA 9668)BMG 8.98(P2) | CLINT BLACK | 179 | 95 |
| 198 | AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)IND 8.98(P) | 2 LIVE CREW | 186 | 87 |
| 199 | STEP BY STEP (Columbia C45129)(P3) | NEW KIDS ON THE BLOCK | 188 | 40 |
| 200 | IF THERE WAS A WAY (Reprise 26344) | DWIGHT YOAKAM | 192 | 18 |

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)


2 Live Crew / 111,198
A - Ha / 185
AC/DC / 13
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Al B. Sure / 117
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Baker, Anita / 88
Bell Biv Devoe / 36
Big Daddy Kane / 167
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Blues Traveler / 150
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Bon Jovi, Jon / 125
Book Of Love / 137
Brickell, Edie / 143
Brooks, Garth / 44,123
Buffett, Jimmy / 158
Candyman / 47
Carey, Mariah / 2
Carreras-Domingo-Pavarotti / 50
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Charlatans UK / 81
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**BUG MUSIC**—The Roches provided the voices for a group of singing cartoon roaches on an episode of Steven Spielberg's *Tiny Toon Adventures*. Maggie, Suzzy & Terre will also be heard singing back-up on the new **Kathy Mattea** album... The **Rolling Stones** live album, *Flashpoint*, contains **Willie Dixon**'s "Little Red Rooster," featuring **Eric Clapton** on the track... "Navajo Rug" (**Tom Russell**) & "Flowers In The Snow" (**Bill Staines**) appear on **Jerry Jeff Walker**'s *Lucky Man* LP... **Jeff Murphy (Shoes)** produced the new **Material Issue** (Mercury) album... **Jim Brock**'s (Reflections Records) "What Is, What Was" is out now... "Tennessee Plates" (**John Hiatt**), "Little Honey" (**Dave Alvin/John Doe**) and "Mercury Blues" (**Robert Geddins/K.C. Douglas**) all appear in the highly anticipated **Ridley Scott** film, *Thelma and Louise*. "Tennessee Plates," performed by **Charlie Sexton**, and "Little Honey" are featured on the MCA soundtrack LP due out March 19... **Average White Band**'s "Pickin' Up The Pieces" was featured in a current *Simpsons* episode... **The Johnny Law Band** from Austin, Texas, came to L.A. and played two nights of blistering rock! Watch for their debut album *Johnny Law* (Metal Blade/WB) due out any minute...

**FAMOUS MUSIC**—Eric Johnson's record has been certified gold. His next single, "Ah Via Musicom," was co-written by Famous writer Vince Mariani... Athens, Georgia-based band **The Body Electric** completed a four-night showcase gig in New York for the A&R community... In Nashville, Famous has signed writer/artist **Gordon Payne**, lead singer for the **Crickets** (**Buddy Holly**'s band)... Writer **Anthony Smith** is in New York working with **Keith Diamond** and **Donna Summer** for Summer's upcoming Atlantic project... Famous/Nashville had its first #1 record for '91—**Reba McEntire**'s version of "Rumour Has It." Her album of the same name has been nominated for Album of the Year by the Academy of Country Music... A&R director, **Jerry Love** was the director of judges for the East Coast Rocker Best Unsigned Band Contest (phew! what a title). Creative director Michelle Yules spoke on a panel at the Platinum Music Seminar...

**PEERMUSIC**—Peermusic has announced the acquisition of Gospeltone, Vern and Jimmie Davis Music, the gospel catalogues of former Louisiana governor and Country Music Hall of Fame member **Jimmie Davis**. The repertoire includes well known compositions by Davis and others that have been popularized by Jimmie Davis' recordings. Governor Davis is perhaps best known for being the composer of "You Are My Sunshine"... Also, the company announced the acquisition in Germany of a substantial interest in Magazine Music from Radio Music International of Luxembourg. Included in the Magazine repertoire are songs from the composers **Hans Martin Majewski**, who wrote the music for the successful TV series *Liebling Kreuzberg*, **Harold Faltermeyer** (*Beverly Hills Cop*) and **Frank Duval** (ARD's *Tatort* series). The company's biggest hits were with **Julio Iglesias** and the duo **Baccara and Iglesias**...

**PRIMAT AMERICA**—President, **Sam Trust**, announced that noted songwriter/keyboardist **John Hobbs** signed an exclusive pub agreement with Primat America's BMI affiliate, Soundbeam Music. A busy L.A.-based studio musician and composer for nearly 20 years, Hobbs is now branching into record production. Hobbs has written songs that have been recorded by artists such as **New Edition**, **Sheena Easton**, **Ray Charles**, **Percy Sledge** and Reba McEntire. In addition to performing on various film and TV scores, he has also played on albums by top recording artists including **Lionel Richie**, **Kenny Rogers** and George Strait, among others. He served as musical director for **Michael Nesmith**'s TV show on MTV *Television Parts*, and will do likewise on Nesmith's forthcoming project for Fox TV. In addition, he has just completed his first album as a producer, the debut recording by country artist Bubba Wray...

**YOU CAN'T KEEP A GOOD SONG DOWN DEPT.**—WMJQ, MAJIC 102.5 Buffalo, has moved into power rotation on "Heart Of Love," written by **Roxanne Seeman**, **Billie Hughes** and **Marcy Levy**, from the original Elektra soundtrack to the 1985, that's 1985 movie *The Heavenly Kid*. The song is performed by **Jamie Bond**, produced by **George Duke**, and published by the writers' own pub companies, Noa-Noa, Glass Sea Music and Make Zee Musicd, respectively. Seems that MJQ PD **Hank Nevins** caught the movie on HBO and was turned on by the song. Nevins phoned **Brad Hunt** at Elektra to get a copy of the soundtrack, put the song on the air, and watched the phones light up. MJQ, in three significant markets, Buffalo, Toronto and Rochester have had sensational reaction to the song. MJQ has also received overwhelming requests from record stores in Canada and the U.S. as to where they can buy the disc. The same two writers, Seeman and Hughes, who penned "Heart Of Love," also wrote "Walking On The Chinese Wall," the single and title to **Philip Bailey**'s album, produced by **Phil Collins**, "If You'd Only Believe" by the **Jacksons**, produced by **Michael Omartian**, and "One Way" by **Al Jarreau**, which was produced by George Duke. Currently, Seeman and Hughes have the new **Bette Midler** hit single "Night And Day," produced by **Arif Mardin**, with associate producer **Marc Shaiman**...

**BEST NEW RELEASE TO DATE**—**Herb Alpert**'s *North On South St.*. This album, cut for cut, is the tightest, most finely crafted quality album I've heard all year. The title cut single "North On South St." is smokin' up the charts in just three short weeks and you ain't heard nothin' yet! The album is a mix of hip-hop, reggae, dance, voices and melody in a no holds barred, tour de force, groove at all costs classic! It has across-the-board appeal, and will get the street crowd as well as the yuppies who have not as yet understood or tuned into the hip-hop music world. The cuts I like are too numerous to mention. I recommend you go out and get this album, put it on, crank it up, and fly away... CHECK IT OUT!!!

**QUOTE OF THE WEEK**—"Education is what you get when you check out the fine print. Experience is what you get if you don't." —writer/artist/musician **Pete Seeger**

to be continued...

**Herb Alpert**

**Songwriter/keyboardist John Hobbs is pictured above signing an exclusive publishing agreement with Soundbeam Music, a BMI affiliate of Primat America. Observing as Hobbs (seated) signs the papers (l-r) are: Primat president Sam Trust; Brooks Arthur, Primat vice president/creative director; and Tami Lester, Primat director of talent acquisition.**

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**Comming Out Of The Dark** (Foreign Imported Productions,BMI) . . . . . 48
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**Cosmic Love** (Boston Intl'ASCAP) . . . . . 61
**Do Me Again** (MCA/Bush Burnin'/Dia,ASCAP) . . . . . 7
**Do You Really Want It** (Zomba/Rudy Holland/On The Fritz,ASCAP) . . . . 94
**Do You Still Dream About Me** (Avid One/Yugin Songs/Glen Davis,BMI) . . 84
**Do You Want Me** (Next Plateau/Sons Of Koss,ASCAP) . . . . . 39
**Doesn't That Mean Something** (Almo,ASCAP) . . . . . 81
**Don't Be A Fool** (MCA/BMG/Brampton,ASCAP) . . . . . 86
**Don't Let Me Down** (We/Dwaine Duane,BMI) . . . . . 5
**Fairytales** (All Baker Music/Del Von Music Inc./Monteque, BMI) . . . . . 43
**Get Here** (WB/Rutland Road,ASCAP) . . . . . 76
**Getting Back Into Love** (Island/Stanton's Gold/April Joy,BMI) . . . . . 18
**Gold Digger** (Pariken/Ron Miller,ASCAP/Full Keel/Burt Reid/Bridgeport,BMI) 36
**Gonna Make You Sweat** (Virgin/Cole/Clivilles,ASCAP) . . . . . 75
**Head Over Heals** (Tony Terry/A. Smith /B. Williams /Shaman Drum,BMI/Sun Face Music,ASCAP) . . . . . 95
**Here Comes The Hammer** (Bust-It,BMI) . . . . . 67
**Here We Go** (Virgin/Cole/Civilles/R.B.G. Dome,ASCAP) . . . . . 37
**High** (Virgin Songs/Buffalo Music Factory,BMI) . . . . . 53
**Hold You Tight** (Hammond/Roy/Smith,BMI) . . . . . 10
**I Can't Tell You Why** (Jeddrah/Cass Country/Red Cloud,ASCAP) . . . . . 63
**I Don't Know Anybody Else** (Lambardoni Edizioni Musicali /Intersong USA,ASCAP) . . . . . 86
**I Don't Want To Lose Your Love** (EMI Blackwood/Pam-Jo-Keen,BMI) . . . 49
**I Like The Way** (Zomba Enterprises Inc./WB Music Corp./B-Funk Music,ASCAP) 1
**I Wanna Come Back Home** (Dillard,BMI/Rainbow,ASCAP) . . . . . 93
**I Will Always Love You** (Disguise/Platnum Gold/Diva One,ASCAP) . . . . 21
**Iesha** (Biv Ten/Diva One,ASCAP) . . . . . 57
**I'll Do For You** (Hudmar,ASCAP/Butter Fly Gong,BMI/EMI Black-wood,BMI/Cotaba,BMI) . . . . . 83
**I'll Give All My Love To You** (Rew Music Publishing,ASCAP) . . . . . 66
**I'm Dreamin'** (H-Naja/La Sab,BMI) . . . . . 32
**Is It Still Good To You** (Azian/Whisperdex,BMI/Yours, Mine & Ours,ASCAP) . 14
**It Should Of Been You** (Ted-On,BMI) . . . . . 23
**It's A Shame** (Jobete/Black [illegible] Co.,BMI) . . . . . 92
**Let Me Show You** (When The Seaman Hits The Fan/Del Jam,ASCAP) . . . 92
**Let's Chill** (Donril/WB/Zomba/B Funk,ASCAP) . . . . . 2
**Love Just For Me** (Bust0It,BMI) . . . . . 95
**Love Makes Things Happen** (Kear Music/Epic/Solar Songs,Inc./BMI) . . . 85
**Mama Said Knock You Out** (Marley Marl/L.L. Cool J/Irving/Del Jam,ASCAP) 45
**Many Had A Little Boy** (Hanseatic,ASCAP/fellow/Songs Of Logic/Intersong U.S.A./Wilesden,BMI) . . . . . 83
**My Heart Is Failing Me** (Colgems-EMI/Knighty Knight/Albert Hammond/WB,ASCAP) . . . . . 34
**Never Been In Love Before** (Left Handed/Ackee,ASCAP) . . . . . 15
**No Matter What You Do** (EMI April/Across 110th Street,ASCAP) . . . . . 12
**North On South Street** (Alamo,ASCAP/Music Corp Of America/Bad Mofo,BMI) 54
**Patience** (Gradington/Ronnie Onyx,ASCAP) . . . . . 62
**Peace Ya'Self** (Acknickolous/MCA/Jobete,ASSCAP) . . . . . 97
**Play that Funky Music** (Ice Baby/QPM/EMI April,ASCAP) . . . . . 94
**Serious** (Gradington/Ronnie Onyx,ASCAP) . . . . . 33
**Sex Symbol** (Sister Fate/Peter Michael/Rapsodies & Melodies/7th Street,ASCAP)45
**She's Dope** (Hip City,BMI) . . . . . 47
**Short But Funky** (Willesden,BMI) . . . . . 40
**Someday** (Vision Of Love/Been Jammin',BMI) . . . . . 4
**Something In My Heart** (Ruthless Attack,ASCAP) . . . . . 44
**Spark Of Love** (Bust-It,BMI) . . . . . 50
**Spread A Little Love** (SLB/Misam,ASCAP) . . . . . 82
**Stone Cold Gentleman** (Greenskirt/Kear/Solar/CBS Epic,BMI) . . . . . 8
**Sweet Liberation** (Loesun,ASCAP) . . . . . 69
**Tell ME** (Wooten Cutz,BMI) . . . . . 16
**Temple Of Love** (H.R.M./BMG,BMI/Crayfish/Warner Chappell,ASCAP) . . . 30
**Thanx 4 The Funk** (Buff Man/Kipteez/Pecot,BMI) . . . . . 29
**This House** (Zodron/Zodboy/editions EG/Sir Spence/M&T Spencer,ASCAP) . 55
**This Is An EP Release** (GLG Two Music/Pubhowyalike Publishing/wilesden Music/Warner-Tamerlane,BMI/New Jazz Publishing,ASCAP) . . . . . 13
**Peace Ya' Self** (Acknickulous/MCA/Jobete,ASCAP) . . . . . 96
**Through** (Soul II Soul Mad/Virgin,ASCAP) . . . . . 56
**When Was The Last Time The Music Made You Cry** (Yah Mo,BMI/EMI April/Lady Of The Lake/Geffen/ Matkoski/WB,ASCAP) . . . . . 99
**Whatever It Takes** (Said,BMI) . . . . . 70
**Whatever You Want** (Tony,Toni,Tone'/PRI,ASCAP) . . . . . 22
**Whip It Baby** (Rumrunner/Hey Skimo/Locked Up,BMI/Ujima,ASCAP) . . . . 80
**Work It Like A 9 To 5** (Lane Brane/Ensign/Blue Peach,BMI/Toe Knee Hangs/Ackee Polygram Island,ASCAP . . . . . 74
**Wrap My Body Tight** (Flyte Tyme,ASCAP) . . . . . 6
**Written all Over your Face** (Trycept,BMI/Rude News,BMI) . . . . . 3

# CRS 22: Falls In Attendance, Rises In Success

BY KIMMY WIX

**COUNTRY RADIO SEMINAR 22** attracted approximately 1,300 various industry people this year to Nashville's Opryland Hotel and Convention Center. The total figure, placed at 1,299 by Country Radio Broadcasters Inc. officials (presenters of the yearly event) showed an eight percent *decrease* below last year's record-breaking attendance total, but remains six percent *above* the attendance total for two years ago. Additional figures cited by CRB officials show a total of 971 paying registrants attending CRS 22, including 70 Music Industry Professional Seminars (MIPS) registrants, with another 213 exhibitor registrants added to that total. Also included in the final tally are 85 press registrants and 30 staff and volunteers who assisted with the overall day-to-day seminar operation.

Highlights from this year's four-day educational/entertaining event included the annual Artist-Radio Tape Session; the Artist-Attendee Welcome Reception; the Super Faces Show, which this year featured George Strait and his Ace In The Hole Band, and also honored Roseanne Cash with the CRB Humanitarian Award; and the Saturday evening New Faces Show which featured performances by the Pirates Of The Mississippi, Billy Dean, Michelle Wright, Chris LeDoux, Corbin/Hanner, Ray Kennedy, Kevin Welch, Shelby Lynne, Aaron Tippin, and Joe Diffie. And, another highlight during the closing night banquet and show, Warner Brothers Records donated $5,000 to the CRS Scholarship Fund, while INTEREP, a national radio ad agency, donated $1,000, the first of 10 promised scholarship donations over the next decade.

Next year's CRS 23 has been scheduled for March 4-7, 1992, at the Opryland Hotel and Convention Center.

THE BOAT PEOPLE—RCA Records hosted it's fifth annual boat party Friday, March 8 as part of this year's Country Radio Seminar. Newcomer Matraca Berg was the headliner for the evening's multi-line-up of entertainment. Pictured from (l-r) are: Jack Weston, vice president and general manager, RCA Nashville: Ed Mascolo, vice president, National Country Promotion, RCA Nashville; Nipper; Berg; Joe Galante, president, RCA Records Label; RCA labelmate Aaron Tippin; Randy Goodman, vice president, Product Development, RCA New York; and RCA recording artist Clint Black. Other artists also in attendance included Alabama, Earl Thomas Conley, newly-signed Eddie London, Ronnie Milsap, The Oak Ridge Boys, K.T. Oslin, Paul Overstreet and Prairie Oyster. (Photo credit: Don Putnam)

THE DAZZLING personalities of Mercury Records' artists Rich Grissom and Ronna Reeves were certainly well received during the seminar's kick-off artist reception. Shown posed here with Bryan, Texas' Dan O'Neil of KAGG/KYKS/KZY Radio are Grissom and Reeves. (Photo credit: Alan L. Mayor)

CAPITOL NASHVILLE roared into the 90's during last week's Country Radio Seminar. The label's party, which drew an immense crowd, was hosted by Capitol Nashville's promotion team—The Hitman, and featured a gambling casino, "Bathtub Gin" and prizes, prizes, prizes. Among the artists at the gala event were: Pirates of the Mississippi lead singer Bill McCorvey, hot new label signing Jo-El Sonnier, Pirate Bassist Dean Townson, and Pirate Steel virtuoso Pat Severs. The reason they're all smiling? "Feed Jake," the Pirates' new single, is making major chart movement, and Sonnier's debut single, "You May Change Your Mind," has just been shipped to radio. (Photo credit: Dan Chadwick)

THE COUNTRY RADIO SEMINAR'S annual ASCAP luncheon once again resulted in being one of this year's CRS highlights—drawing approximately 1000 guests comprised of music executives, radio personalities, broadcast owners, and other music industry notables. This year's entertainment roster again demonstrated the diverse styles of the society's country writers. The all-star lineup showcased such new recording artists as Reprise Records' Carlene Carter, MCA Records' Mark Collie, and Columbia Records' Mike Reid. Pictured from (l-r) are: Connie Bradley, ASCAP; Reid; Carter; and Collie. (Photo credit: Alan L. Mayor)

COUNTRY ENTERTAINMENT proved to mean much more than just country *music* during this year's CRS events. Shown here is the perfect example of how country music and country *comedy* create a greate team. Pictured above at the artist reception from (l-r) are: Ricky Skaggs and new Epic recording *comedian* James Gregory. (Photo credit: Richard Crichton)

MCA/NASHVILLE hosted a Southwestern themed "Howl The Night Away" party during the Country Radio Seminar. The evening's festivities included performances by Kelly Willis, Lionel Cartwright, newly signed Trisha Yearwood, and McBride & The Ride. Shown here from (l-r) are: Joe Deters, director of Regional Promotion (Southeast), MCA/Nashville; Tony Brown, executive vice president & head of A&R, MCA/Nashville; Todd Leiser, WSOC Radio, Charlotte, North Carolina; recording artist Mark Collie; Kelly Willis; Paul Johnson, WSOC Radio; Scott Borchetta, director of National Promotion, MCA/Nashville; and Sheila Shipley, vice president of National Promotion, MCA/Nashville. (Photo credit: Beth Gwinn)

# COUNTRY SINGLES

March 23, 1991

#1 Single: Garth Brooks

High Debut: Dwight Yoakam #40

To Watch: Clinton Gregory #45

#1 Indie: Black Tie #37

| | | | Total Weeks ▼ / Last Week ▼ | |
|---|---|---|---|---|
| 1 | TWO OF A KIND (Capitol 79537) | Garth Brooks | 2 | 6 |
| 2 | I'M THAT KIND OF GIRL (MCA 53977) | Patty Loveless | 1 | 9 |
| 3 | I'D LOVE YOU ALL OVER AGAIN (Arista 2166) | Alan Jackson | 5 | 9 |
| 4 | HEROES AND FRIENDS (Warner Bros. 4598) | Randy Travis | 6 | 6 |
| 5 | LITTLE THINGS (MCA 53975) | Marty Stuart | 3 | 11 |
| 6 | LOVING BLIND (RCA 2749) | Clint Black | 4 | 8 |
| 7 | TRUE LOVE (RCA 2745) | Don Williams | 9 | 8 |
| 8 | LOVE CAN BUILD A BRIDGE (CURB/RCA 2708) | The Judds | 7 | 13 |
| 9 | POCKET FULL OF GOLD (MCA 54026) | Vince Gill | 19 | 4 |
| 10 | IF THE JUKEBOX TOOK TEARDROPS (Atlantic 3699) | Billy Joe Royal | 13 | 7 |
| 11 | DOWN HOME (RCA 2778) | Alabama | 22 | 4 |
| 12 | MEN (Warner Bros. 4625) | The Forester Sisters | 14 | 7 |
| 13 | THE EAGLE (Epic 73718) | Waylon Jennings | 18 | 7 |
| 14 | I GOT IT BAD (RCA 2710) | Matraca Berg | 16 | 8 |
| 15 | LET HER GO (MCA 53971) | Mark Collie | 17 | 6 |
| 16 | DRIFT OFF TO DREAM (Warner Bros. 4656) | Travis Tritt | 20 | 5 |
| 17 | RIGHT NOW (Columbia 73699) | Mary-Chapin Carpenter | 21 | 5 |
| 18 | HEART FULL OF LOVE (Warner Bros. 26173) | Holly Dunn | 8 | 10 |
| 19 | MARY AND WILLIE (RCA 2746) | K.T. Oslin | 24 | 5 |
| 20 | ROCKIN' YEARS (Columbia 73711) | Dolly Parton/Ricky Van Shelton | 34 | 2 |
| 21 | DON'T TELL ME WHAT TO DO (Arista 2129) | Pam Tillis | 10 | 13 |
| 22 | I MEAN I LOVE YOU (Warner Bros. 4606) | Hank Williams Jr. | 11 | 9 |
| 23 | FANCY (MCA 54042) | Reba McEntire | 33 | 3 |
| 24 | WILL THIS BE THE DAY (MCA/Curb 54002) | Desert Rose Band | 27 | 5 |
| 25 | UNCONDITIONAL LOVE (Capitol 79494) | Glen Campbell | 28 | 6 |
| 26 | I GOT YOU (Columbia 73672) | Shenandoah | 12 | 8 |
| 27 | UNCHAINED MELODY (Curb 035) | Ronnie McDowell | 15 | 12 |
| 28 | OH WHAT IT DID TO ME (Capitol 79535) | Tanya Tucker | 37 | 5 |
| 29 | MILES ACROSS THE BEDROOM (Capitol 79526) | Gary Morris | 32 | 5 |
| 30 | IF YOU WANT ME TO (Epic 73637) | Joe Diffie | 23 | 13 |
| 31 | TREAT ME LIKE A STRANGER (RCA 2720) | Baillie And The Boys | 25 | 10 |
| 32 | IS IT RAINING AT YOUR HOUSE (Columbia 73632) | Vern Gosdin | 26 | 12 |
| 33 | WALK ON FAITH (Columbia 73623) | Mike Reid | 29 | 14 |
| 34 | I COULDN'T SEE YOU LEAVIN' (MCA 53983) | Conway Twitty | 30 | 10 |
| 35 | ARE YOU LOVIN' ME (RCA 2509) | Ronnie Milsap | 39 | 2 |
| 36 | HOPEFUL HEART (Step One 424) | Jerry Lansdowne | 38 | 6 |
| 37 | CHAIN GANG (Bench 3-7) | Black Tie | 42 | 5 |
| 38 | TENNESSEE BORN AND BRED (Capitol 79369) | Eddie Rabbitt | 40 | 2 |
| 39 | I'M JUST THAT KIND OF FOOL (Evergreen 1133) | Narvel Felts | 43 | 6 |
| 40 | YOU'RE THE ONE (Reprise 4684) | Dwight Yoakam | DEBUT | |
| 41 | ROCK-A-BYE HEART (Capitol 79512) | Wild Rose | 45 | 2 |
| 42 | CAN I COUNT ON YOU (MCA 54022) | McBride & The Ride | 47 | 2 |
| 43 | I NEED A MIRACLE (Columbia 73710) | Larry Boone | 51 | 3 |
| 44 | DECK OF CARDS (Curb 76855) | Bill Anderson | 46 | 4 |
| 45 | I'D GO CRAZY (Step One Record 427) | Clinton Gregory | 60 | 2 |
| 46 | I WASHED MY HANDS IN MUDDY WATER (AMI 1330) | Bobby Rich | 48 | 7 |
| 47 | NAVAJO RUG (RYKO 9175) | Jerry Jeff Walker | 49 | 7 |
| 48 | CRY BABY (Soundwaves 343) | Connie St. John | 50 | 8 |
| 49 | GET RHYTHM (Atlantic 3429) | Martin Delray | 52 | 4 |
| 50 | TEN WITH A TWO (Columbia 3047) | Willie Nelson | 53 | 3 |
| 51 | DANCE WITH WHO BRUNG YOU (Arista 2178) | Asleep At The Wheel | 54 | 4 |
| 52 | HOLED UP IN SOME HONKY TONK (Atlantic 3683) | Dean Dillon | 55 | 3 |
| 53 | JUST LIKE ME (Capitol 79530) | Lee Greenwood | DEBUT | |
| 54 | MAMA'S ROCKING CHAIR (Concorde Int. 1502) | Debra Dudley | 57 | 5 |
| 55 | A DO NO GOOD MAN (Step One 426) | Lobo Loggins | 61 | 3 |
| 56 | HOMETOWN BOY (Spirit Horizon 1004) | Gary Lee Michael | 58 | 8 |
| 57 | YOU PUT A LOVE SONG IN MY HEART (T & M 102) | Audrey Huneycutt/James Younger | 59 | 5 |
| 58 | I'M SENDING ONE UP FOR YOU (Capitol 79477) | T. Graham Brown | 31 | 9 |
| 59 | FEED JAKE (Capitol 79529) | Pirates Of The Mississippi | DEBUT | |
| 60 | DADDY'S COME AROUND (RCA 2707) | Paul Overstreet | 36 | 15 |
| 61 | LET THERE BE LOVE (Blue Moon 1003) | Vince Hatfield | 63 | 4 |
| 62 | CAROLINA SUN (Badger 2010) | Jimmy Snyder | 64 | 6 |
| 63 | CONCRETE COWBOY (Mercury 370) | Corbin/Hanner | DEBUT | |
| 64 | TAKE A CHANCE ON LOVE (Sing Me 54) | Holly Stannard Young | 66 | 4 |
| 65 | ONLY HERE FOR A LITTLE WHILE (Capitol 79424) | Billy Dean | 36 | 9 |
| 66 | RUMOR HAS IT (MCA 53970) | Reba McEntire | 41 | 15 |
| 67 | HAVE A LITTLE FAITH (Curb 037) | J J White | DEBUT | |
| 68 | WHAT GOES WITH BLUE (Epic 73656) | Tammy Wynette | 44 | 6 |
| 69 | LOOK WHAT I'VE STUMBLED INTO (Music City USA 126) | Joe Tyler | 73 | 5 |
| 70 | I DON'T NEED FLOWERS (Door Knob 363) | Sandy Ellwanger | 77 | 4 |
| 71 | OUTLAW LOVER (Overton Lee 152) | Jerry Raby | 72 | 4 |
| 72 | I'M MISSING ME (Worth 113) | Janet David | 75 | 4 |
| 73 | LOVE CAN TURN THE WORLD AROUND (Evergreen 1137) | J.D. Bell | 76 | 3 |
| 74 | I KNOW HOW YOU FEEL (Stargem 2482) | Teresa Ramey | DEBUT | |
| 75 | ORANGE RIBBONS (Fraternity 3572) | The Vettz | 81 | 2 |
| 76 | GO AHEAD AND CRY (Castle 109) | Doug Cotton | 82 | 2 |
| 77 | HONKY TONK SINGER (Door Knob 361) | Art Buchanan | 79 | 4 |
| 78 | SHE WAS THE BEST THING (Door Knob 362) | Ricky Lee Jackson | 80 | 3 |
| 79 | DEAR LITTLE SOLDIER (Antique 1991) | Gene Strasser & Stacy | DEBUT | |
| 80 | FREEDOM WINS AGAIN (B & E 103) | Charles Markham/Frankie Lowery | 84 | 4 |
| 81 | MILITARY WIVES (Noel 102) | Donna Mason | DEBUT | |
| 82 | BY WAY OF MEXICO (BGM 62090) | Bubba Bartosh | 88 | 2 |
| 83 | MAMA'S GONE TO WAR (CMM 12900) | Chris Harmon | 85 | 3 |
| 84 | PRAY FOR PEACE (BFE 10191) | Tim Blixseth | DEBUT | |
| 85 | ON MY MIND (LRJ 2024) | C.M. Honko | 87 | 3 |
| 86 | THE MAN WHO MOANED THE BLUES (Gallery 11 2047) | Bunny Mills | 89 | 2 |
| 87 | DIXIE USA (Deltune 9101) | Buck Johnson | 90 | 1 |
| 88 | LONG LOST FRIEND (RCA 2709) | Restless Heart | 56 | 11 |
| 89 | THE TREASURES OF LIFE (Music City USA 127) | Terri Martin | DEBUT | |
| 90 | THERE YOU GO (Arista 2139) | Exile | 62 | 11 |
| 91 | BROTHER JUKEBOX (MCA 53965) | Mark Chesnutt | 65 | 14 |
| 92 | MAYBE THE MOON WILL SHINE (MCA 53995) | Marsha Thornton | 67 | 4 |
| 93 | THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (Epic 73570) | Doug Stone | 68 | 16 |
| 94 | YOU'VE GOT TO STAND FOR SOMETHING (RCA 2664) | Aaron Tippin | 69 | 19 |
| 95 | FOREVER'S AS FAR AS I'LL GO (RCA 2706) | Alabama | 70 | 16 |
| 96 | WE'VE GOT IT MADE (Capitol 79343) | Lee Greenwood | 71 | 19 |
| 97 | WHAT ABOUT ME (CMI 0020) | Steve Rhoades | 74 | 8 |
| 98 | COUNTRY LOVE (Burby 1001) | Robert Wade | 78 | 7 |
| 99 | MOONSET (Ridgewood 3017) | Kathy Reed | 83 | 4 |
| 100 | WAVE DADDY BYE BYE (NCP 5002) | Larry Butler | 86 | 6 |

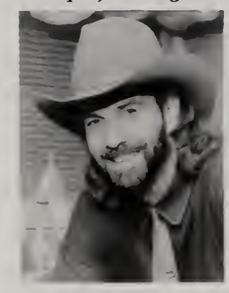
The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.

# NASHVILLE NOTES

BY KIMMY WIX

Mark Knopfler & Chet Atkins

**KNOPFLER AND ATKINS SCORE TWO GRAMMYS WITH *KNECK AND KNECK* LP**—British rock guitarist Mark Knopfler (Dire Straits, the Notting Hillbillies) had no idea what a great idea he had when he convinced one of his greatest influences and long-time friend, Chet Atkins, to get back to his roots and record a duet album. Now songs from their *Neck and Neck* project has garnered two NARAS Grammy awards: Best Country Vocal Collaboration for "Poor Boy Blues," and best Country Instrumental, "So Soft, Your Goodbye." Both artists are certainly no strangers to the Grammys—with these awards, Atkins has now amassed ten, and Knopfler now has five.



Martin Delray

**MARTIN DELRAY SIGNS EXCLUSIVE BOOKING CONTRACT**—Due to the new artist's accelerated recognition from his debut single and video, "Get Rhythm," the Arkansas native recently signed an exclusive booking agreement with The Beacham Agency in Nashville, Tennessee. The remake of the Johnny Cash tune features vocals by Cash on the record and a cameo appearance by the Man in Black in the video. "The single is definitely getting the attention of people who want to book Martin," agrees Dick Beacham, who heads The Beacham Agency. "We are getting a good number of calls, and we've got quite a few dates on the books for Martin right now."

**KILLEN LEAVES TREE INTERNATIONAL**—Buddy Killen, president of Tree International since 1975, recently announced that he is leaving the publishing company. Officials of Sony Music Publishing Company agreed to release him from the remainder of a 5-year management contract. "This is definitely a friendly parting," says Killen. "I just have other mountains I want to climb." Sony's CBS Records had purchased Tree from Killen in 1989.

Warner Bros. labelmates Brenda Lee and Paul Simon were recently introduced backstage at Simon's Atlanta concert. Lee was in town on a promotional tour for her new self-titled Warner debut release. The Georgia native broght along her friend, newly elected Georgia governor Zell Miller. Pictured from (l-r) are: Lee, Simon and Miller.

Country sensation Clint Black will present a special Nashville performance on Monday, April 1, in the Tennessee Performing Arts Center's Jackson Hall. Proceeds from the 7:30 p.m. concert will benefit the Nashville Songwriters Assn. International (NSAI). During the 1990 NSAI Songwriter Achievement Awards Dinner, Black was named the first recipient of the Songwriter/Artist of the Year Award. Tickets for the concert are available through Ticketmaster. Pictured from (l-r) are: NSAI president Roger Murrah; Black; and NSAI executive director Pat Huber.

# COUNTRY ALBUMS

**Mar. 23, 1991** The square bullet indicates strong upward chart movement.

Total Weeks ▼ / Last Week ▼

**#1 ALBUM: Garth Brooks**

**TO WATCH: Paul Overstreet #15**

| | | | | |
|---|---|---|---|---|
| 1 | NO FENCES (Capitol 93866) | Garth Brooks | 1 | 26 |
| 2 | PUT YOURSELF IN MY SHOES (RCA 2372) | Clint Black | 2 | 17 |
| 3 | LOVE CAN BUILD A BRIDGE (Curb/RCA 2070) | The Judds | 5 | 24 |
| 4 | HERE IN THE REAL WORLD (Arista 8623) | Alan Jackson | 3 | 51 |
| 5 | PICKIN' ON NASHVILLE (Mercury 838744) | Kentucky HeadHunters | 6 | 66 |
| 6 | RUMOR HAS IT (MCA 10016) | Reba McEntire | 4 | 25 |
| 7 | IF THERE WAS A WAY (Reprise 26344) | Dwight Yoakam | 7 | 17 |
| 8 | GARTH BROOKS (Capitol 90897) | Garth Brooks | 12 | 81 |
| 9 | HEROES & FRIENDS (Warner Bros. 26310) | Randy Travis | 9 | 23 |
| 10 | WHEN I CALL YOUR NAME (MCA 42321) | Vince Gill | 11 | 44 |
| 11 | RICKY VAN SHELTON III (Columbia 45250) | Ricky Van Shelton | 8 | 56 |
| 12 | LOVE IN A SMALL TOWN (RCA 2365) | K.T. Oslin | 13 | 16 |
| 13 | TOO COLD AT HOME (MCA 10032) | Mark Chesnutt | 16 | 20 |
| 14 | KILLIN' TIME (RCA 9668) | Clint Black | 17 | 93 |
| 15 | HEROES (RCA 2459) | Paul Overstreet | 21 | 6 |
| 16 | A COLLECTION OF HITS (Mercury 842330) | Kathy Mattea | 10 | 27 |
| 17 | LIVIN' IT UP (MCA 6415) | George Strait | 18 | 40 |
| 18 | TURNING FOR HOME (Columbia 46141) | Mike Reid | 22 | 5 |
| 19 | NECK AND NECK (Columbia 45307) | Chet Atkins/Mark Knopfler | 19 | 18 |
| 20 | PASS IT ON DOWN (RCA 2108) | Alabama | 24 | 38 |
| 21 | AMERICA (THE WAY I SEE IT) (Warner Bros. 26453) | Hank Williams Jr. | 14 | 19 |
| 22 | YOU'VE GOT TO STAND FOR SOMETHING (RCA 2374) | Aaron Tippin | 23 | 7 |
| 23 | SHOOTING STRAIGHT IN THE DARK (Columbia 46077) | Mary-Chapin Carpenter | 20 | 19 |
| 24 | COUNTRY CLUB (Warner Bros. 26094) | Travis Tritt | 28 | 48 |
| 25 | EXTRA MILE (Columbia 45490) | Shenandoah | 26 | 38 |
| 26 | TEMPTED (MCA 10106) | Marty Stuart | 27 | 7 |
| 27 | A THOUSAND WINDING ROADS (Epic 46047) | Joe Diffie | 15 | 21 |
| 28 | THE EAGLE (Epic 46104) | Waylon Jennings | 30 | 32 |
| 29 | DOUG STONE (Epic 45303) | Doug Stone | 25 | 45 |
| 30 | INTERIORS (Columbia 46079) | Rosanne Cash | 32 | 18 |
| 31 | ON DOWN THE LINE (MCA 6401) | Patty Loveless | 31 | 40 |
| 32 | BUICK (Curb/Capitol 94260) | Sawyer Brown | 37 | 8 |
| 33 | UNCHAINED MELODY/GREATEST SONGS (Curb 77414) | Ronnie McDowell | 34 | 7 |
| 34 | GREATEST HITS (RCA 2277) | Keith Whitley | 29 | 28 |
| 35 | I FELL IN LOVE (Reprise 26139) | Carlene Carter | 33 | 26 |
| 36 | A DOZEN ROSES/GREATEST HITS (MCA 10018) | The Desert Rose Band | 39 | 8 |
| 37 | GREATEST HITS VOL 2 (MCA 42219) | Lee Greenwood | 47 | 5 |
| 38 | PUT YOURSELF IN MY PLACE (Arista 8642) | Pam Tillis | 40 | 6 |
| 39 | COWBOY SONGS (Warner Bros. 26308) | Michael Martin Murphey | 42 | 26 |
| 40 | TOUGH ALL OVER (Epic 46066) | Shelby Lynne | 36 | 30 |
| 41 | GREATEST HITS (Curb/RCA 8318) | The Judds | 35 | 44 |
| 42 | 12 GREATEST HITS (MCA 12) | Patsy Cline | 38 | 45 |
| 43 | LEAVE THE LIGHT ON (RCA 9594) | Lorrie Morgan | 45 | 82 |
| 44 | WHAT A WAY TO GO (Atlantic 82109) | Ray Kennedy | 44 | 13 |
| 45 | PIRATES OF THE MISSISSIPPI (Capitol 94389) | Pirates Of The Mississippi | 43 | 29 |
| 46 | 10 YEARS OF GREATEST HITS (Columbia 45409) | Vern Gosdin | 46 | 28 |
| 47 | TEXAS TORNADOS (Reprise 26251) | Texas Tornados | 53 | 29 |
| 48 | GREATEST HITS (MCA 5582) | Lee Greenwood | 49 | 7 |
| 49 | LYING TO THE MOON (RCA 2066) | Matraca Berg | 55 | 19 |
| 50 | I'VE GOT THAT OLD FEELING (Rounder 0275) | Alison Krauss | 50 | 3 |
| 51 | HILLBILLY ROCK (MCA 42312) | Marty Stuart | 41 | 44 |
| 52 | CRAZY IN LOVE (MCA 10027) | Conway Twitty | 48 | 22 |
| 53 | BRAND NEW DANCE (Warner Bros. 26309) | Emmylou Harris | 56 | 19 |
| 54 | THE LIGHTS OF HOME (RCA 2114) | Baillie & The Boys | 65 | 37 |
| 55 | BORN FOR TROUBLE (Columbia 45492) | Willie Nelson | 54 | 19 |
| 56 | ALWAYS AND FOREVER (Warner Bros. 25568) | Randy Travis | 61 | 44 |
| 57 | NAVAJO RUG (RYKO 10175) | Jerry Jeff Walker | 57 | 5 |
| 58 | ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877) | k.d. lang | 59 | 55 |
| 59 | NO HOLDIN' BACK (Warner Bros. 25988) | Randy Travis | 60 | 71 |
| 60 | OUT OF THE SHADOWS (Atlantic 82104) | Billy Joe Royal | 64 | 34 |
| 61 | BLUE JUNGLE (Curb 77313) | Merle Haggard | 62 | 34 |
| 62 | LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263) | Lyle Lovett | 52 | 39 |
| 63 | LOVE IS STRANGE (Reprise 26289) | Kenny Rogers | 67 | 23 |
| 64 | AT LAST (Warner Bros. 26329) | Gene Watson | 51 | 4 |
| 65 | FAST MOVIN' TRAIN (RCA 9961) | Restless Heart | 74 | 56 |
| 66 | GREATEST HITS, VOL II (MCA 42035) | George Strait | 63 | 30 |
| 67 | GEORGE STRAIT'S GREATEST HITS (MCA 5567) | George Strait | 66 | 22 |
| 68 | THE 25TH ANNIVERSARY ALBUM (Playback/Laurie 4501) | Tommy Cash | 75 | 7 |
| 69 | GREATEST HITS (Warner Bros. 26253) | Highway 101 | 70 | 23 |
| 70 | GREATEST HITS (RCA 7170) | Alabama | 58 | 44 |
| 71 | SOLID GROUND (Arista 8662) | Rob Crosby | 69 | 6 |
| 72 | HEART OVER MIND (Epic 46238) | Tammy Wynette | 68 | 12 |
| 73 | HEART FULL OF LOVE (Warner Bros. 26173) | Holly Dunn | 73 | 38 |
| 74 | SIMPLE MAN (Epic 45316) | Charlie Daniels Band | 72 | 66 |
| 75 | KICKIN' IN (Curb/Capitol 95340) | Buck Owens | RE-ENTRY | |

## COUNTRY RADIO

### Most Added Singles

(Singles receiving the most new adds this week)
1. DWIGHT YOAKAM—"You're The One"—Reprise
2. LEE GREENWOOD—"Just Like Me"—Capitol
3. PIRATES OF THE MISSISSIPPI—"Feed Jake"—Capitol

### Most Active Singles

(Singles receiving the most reports this week)
1. GARTH BROOKS—"Two Of A Kind"—Capitol
2. ALABAMA—"Down Home"—RCA
3. ALAN JACKSON—"I'd Love You All Over Again"—Arista

### Hot Phones

(Singles receiving the most requests)
1. GARTH BROOKS—"Two Of A Kind"—Capitol
2. FORESTER SISTERS—"Men"—Warner Bros.
3. DOLLY PARTON w/RICKY VAN SHELTON—"Rockin' Years"—Columbia

### Hot Cuts

(Cuts which have not been released from current album as singles, yet receiving airplay)
1. CLINT BLACK—"Nightlife" *Put Yourself In My Shoes*—RCA
2. GARTH BROOKS—"Thunder Rolls" *No Fences*—Capitol
3. LEE GREENWOOD—"God Bless The USA" *Greatest Hits*—MCA
4. GLEN CAMPBELL—"Once A Day" *Unconditional Love*—Capitol
5. MARK CHESNUTT—"Your Love Is A Miracle" *Too Cold At Home*—MCA

# Country Radio Broadcasters Elect new Board Members

**THE BOARD OF DIRECTORS OF COUNTRY RADIO BROADCASTERS INC. (CRB)** elected two new members to the 21-person panel during its most recent meeting, held in conjunction with the 22nd annual Country Radio Seminar. Newly elected directors are **Tim Murphy**, program director of Seattle radio station KMPS, who will serve as agenda committee chairman for the upcoming year, and RCA Records vice president of National Country Promotion **Eddie Mascolo**. Elected president of the organization was **Larry Daniels** of radio station KNIX in Phoenix. Daniels was already filling in as interim president following a vacancy created on the board last year. Other officers elected were **Jack Lameier** of Sony Music as vice president; **Mac Allen** of First Light Productions as secretary; and **Jeff Walker** of Aristo Music Associates Inc, as treasurer.

**Recording artist Larry Boone is shown toasting "The Mac Daniels" of Dallas, Texas' KPLX Radio, during the CRS artists-attendee reception held at the Opryland Hotel last week. Boone's brand new album entitled *One Way To Go* was shipped to stores on March 12th.**

**THUMBS UP TO THESE *CASH BOX* STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING:** WVAR, Marileyn Hinkle, Richwood, West Virginia; KRLW, Aaron Sims, Walnut Ridge, Arizona; KSAN, Carl Brown, San Francisco, California; WHAK, Bob Edwards, Rogers City, Mississippi; and KTNN, Jay Allen, Widow Rock, Arizona.

*(We would love to publish information about events happening at your station. Please send us any press releases, pictures, etc., for use in upcoming issues.)*

## SINGLE RELEASES

### OUT OF THE BOX

❑ **GEORGE STRAIT: "If I Know Me" (MCA 3026)**
**Producers:** Jimmy Bowen/George Strait
**Writers:** Dean Dillon/Pam Belford
After ten phenomenal years of belting and crooning out hit after hit after hit, Strait flaunts what all the celebtated fuss is about—with the kick-off release from his new *Chill Of An Early Fall* project. "If I Know Me" tells the story of love's ability to keep us bouncing back over and over again. Ace writer Dean Dillon again becomes a part of the Strait magic with his piercing lyrics and catchy twists (this time with co-writer Pam Belford). Strait's heart-charged vocals and vulnerable edge perfectly melt into this soft-pillowed melody.

### FEATURE PICKS

❑ **MARK O'CONNER W/STEVE WARINER, RICKY SKAGGS & VINCE GILL: "Restless" (Warner Bros. 26509)**
**Producers:** Mark O'Conner/Jim Ed Norman
**Writer:** Carl Perkins
Whew! This one stings, sizzles and smokes! "Restless" is to say the least when describing this pickin'-fiddlin'-singin' festival. In addition to some rare gut-n-grind wailing from top-name guests, O'Conner's first spark from his *New Nashville Cats* disc gives us an example of what might be considered a Nashville jam session at its best!

❑ **DOUG STONE: "In A Different Light" (Epic 34 73741)**
**Producer:** Doug Johnson
**Writers:** B. McDill/B. Jones/D. Lee
Stone's country-perfect voice is immediately identified on this strong ballad which takes a look at love through an intimate window. "In A Different Light" is not only a result of heart-warming lyrics, but beautiful instrumentation as well, and radio can count on this one blossoming into a major airplay product.

❑ **LORRIE MORGAN: "We Both Walk" (RCA 2748)**
**Producer:** Richard Landis
**Writers:** Tom Shapiro/Chris Waters
Now here's something that's had us all on a waiting list. So what's the verdict? Definitely well worth the wait! If other cuts from Morgan's new *Something In Red* project compare to this sultry number, radio is set to witness Morgan experience a second-year success explosion. "We Both Walk" unleashes a *you-walk-out, you're-out-for-good* theme, and Morgan's gutsy-powered vocals are more drilling and powerful than ever!

❑ **JOHN ANDREW PARKS: "Daddy On The Radio" (Curb/Capitol 79504)**
**Producer:** Jerry Crutchfield
**Writer:** John Andrew Parks
As country new-faces continue to enter the scene by storm, it requires a distinctive voice and authentic approach to create a major impact—enters John Andrew Parks. "Daddy On The Radio" sparks the current release from Parks, whose high tenor vocals spill into this sentimental story about a cherished father/son relationship with total heart and soul. Vibrant instrumentation and a breathtaking production explosion during the conclusion should leave listeners touched by powerful lyrics and very impressed by this bright new-face.

❑ **RAY KENNEDY: "Scars" (Atlantic 3780)**
**Producer:** Ray Kennedy
**Writers:** Ray Kennedy/Bobby David/Don Henry
It all begins with a song, and no one better than Atlantic recording artist Ray Kennedy proves such a statement to be true. With his follow-up to the dynamic "What A Way To Go" single, Kennedy's driving baritone vocals, with that sultry-southern edge, claw deep into this laggish-beated cut about the kinda scars that go much deeper than the skin.

❑ **JO-EL SONNIER: "You May Change Your Mind" (Capitol 79563)**
❑ **SONNY JAMES & KARLA TAYLOR: "Tie A Yellow Ribbon Round The Old Oak Tree" (Curb NR-76863)**

**"Some kinda radio guy," Unistar's Ed Salamon is pictured here with "some kinda singer," new female recording sensation Linda Davis. Davis' debut disc entitled *In A Different Light* continues to garner rave reviews, as her second single release, "Some Kinda Woman," was just shipped to radio on March 1st. (Photo credit: Dan Chadwick)**

# INDIE INSIGHT

James Williams

Audrey Huneycutt

**WHEN TWO DISTINCT VOICES BLEND TOGETHER SO WELL,** it's not just by luck. "You Put A Love Song In My Heart" tags the dazzling new duet recently released by T & M Records artist Audrey Huneycutt and James Williams.

According to Williams, his vocal contribution to the single shouldn't be any indication that he is currently pursuing a recording career. "The duet with Audrey was really just a fun thing to do for the album," Williams admits.

In the early 1980's, Williams made up one half of the MCA recording act, The Younger Brothers, who during that time launched a national top-20 single entitled "Nothing But The Radio On." Since the MCA duo's disbanding, Williams has moved on to pursue other areas of the music industry, which includes producing recording artist Audrey Huneycutt.

"You Put A Love Song In My Heart" sparks Huneycutt's fourth single release from her current cassette LP, *Let's Fall In Love Again*. The duet, which entered the *Cash Box* Top 100 Country Singles Chart just five weeks ago, moves up to #57 this week.

**Grand Ole Opry star, Ernie Ashworth (c), is shown here celebrating the release of his new single, "Shamrock Motel," on Badger Records, with Badger Records president Billy Joe Burnette (l) and publicist Billy Deaton of Nashville's Deaton Talent Agency. "Shamrock Motel" was written by Ashworth and Joe Mack Pigg, and produced by Alvin Russell.**

## TOP 5 SINGLES-10 YEARS AGO

1. ELVIS PRESLEY: "Guitar Man" (RCA)
2. WILLIE NELSON: "Angel Flying Too Close To The Ground" (Columbia)
3. GEORGE JONES: "If Drinkin' Don't Kill Me (Her Memory Will)" (Epic)
4. RONNIE MCDOWELL: "Wandering Eyes" (Epic)
5. SYLVIA: "Drifter" (RCA)

## TOP 5 SINGLES-20 YEARS AGO

1. LORETTA LYNN & CONWAY TWITTY: "After The Fire Is Gone" (Decca)
2. CHARLEY PRIDE: "I'd Rather Love You" (RCA)
3. DAVID HOUSTON: "A Woman Always Knows" (Epic)
4. MEL TILLIS: "The Arms Of A Fool" (MGM)
5. SAMMI SMITH: "Help Me Make It Through The Night" (Mega)

## TOP 5 SINGLES-30 YEARS AGO

1. MARTY ROBBINS: "Don't Worry" (Columbia)
2. BUCK OWENS: "Foolin' Around" (Capitol)
3. CLAUDE GRAY: "I'll Just Have A Cup Of Coffee" (Mercury)
4. GEORGE JONES: "Window Up Above" (Mercury)
5. WEBB PIERCE: "Let Forgiveness In" (Decca)

## UP AND COMING

March 23, 1991 Independent product most likely to reach the Top 100 Country Chart

| | | |
|---|---|---|
| 1 | YOU MAKE EVERYTHING ALRIGHT (Burgundy) | Henry Hank Lewis |
| 2 | HE'S ONLY EVERYTHING (Foxfire) | Adonia |
| 3 | YOU TOOK ME TO OZ (Ridgewood) | Amy Jo Larson |
| 4 | ONE NIGHTS LOVE (LiL' Bill) | Ronnie Cline |
| 5 | I'LL KEEP HOLDING YOU (GBS) | Ernie Bivens III |
| 6 | ONE HUNDRED LOVERS (Killer) | Tommy Chase |
| 7 | DANCE WITH ME (Fearless) | Crossover |
| 8 | I LIKE ROCK (Holton) | Jack Adams |
| 9 | BRING MY BABY BACK (Starfire) | Ed Mattson |
| 10 | YOU CAN'T LOVE A WOMEN (GBS) | Ray Riddle |
| 11 | WHAT CAN WE DO ABOUT US (GBS) | Romeo Sullivan |
| 12 | A FOOL ABOUT YOU (Hilltop) | James Thornton |
| 13 | GOD AND COUNTRY (Music City USA) | Marvin Creech |
| 14 | IN THE DAYS OF YOU AND ME (Sing Me) | Judy O'Quinn |
| 15 | SOLDIER BOY (Cleveland) | Donna Fargo |
| 16 | I'LL NEVER FIND ANOTHER YOU (Stardust) | R. B. Stone |
| 17 | SOUTHERN WAYS (Hallmark) | Brick Alan |
| 18 | WE ARE ALL AMERICANS (Hallmark) | Roy Clark |
| 19 | JOHNNY, GIVE 'EM HELL (NSD) | Ed Henderson |
| 20 | LUCY ANNA BOUND (Hallmark) | Carl Bird |

## INDIE FEATURE PICKS

❑ **THE HOLLANDERS:** "You Can't Blame The Train" (VCA 102-7)
**Producer:** Dave Burgess
**Writer:** Terri Sharp
This young family act most certainly added a spark to country music just recently with their debut VCA Records release, "I Know A Little." The Hollanders are currently following up that spark with another fireball number entitled "You Can't Blame The Train." With an electrifying contemporary country flavor, "You Can't Blame The Train" spits out racing energy, unique sibling harmony and lyrics which defend the often accused party of a break-up.

❑ **MELLANIE RYAN:** "I Won't Give Up" (MRP 90-3AA)
**Producer:** Graylynn Productions
**Writers:** Lisa Paias/Mary Beth Anderson/Pamala A. Brown
Recording artist Mellanie Ryan's crystallizing vocals filter through this up-beat tune with full aim and control. "I Won't Give Up," an uplifting number that focuses on the die-hard romantic, should be a bright addition to any playlist.

❑ **CARL BIRD:** "Lucy Anna Bound" (Hallmark HR7-0014A)
❑ **DEBBIE WILLIAMS:** "I Found Somebody To Love" (Killer K-136AA)
❑ **ROY CLARK:** "We Are All Americans" (Hallmark HR7-0017A)
❑ **BILLY PARKER:** "It's Not Me" (Soundwaves SW-344-7)

### BACK IN TIME:

MARCH 18—Charley Pride born (1938)
MARCH 19—Martha Carson born (1921), Fiddlin' Sid Harkreader died (1988) and George Biggar, director of WLS National Barn Dance, died (1989)
MARCH 20—Jerry Reed born (1937)
MARCH 21—Bascom Lamar Lunsford born (1882)
MARCH 22—Charlie Poole born (1892), Uncle Dave Macon died (1952) and Stoney Cooper died (1977)
MARCH 23—Fiddlin' John Carson born (1868) and Maybelle and Ezra Carter wed (1926)
MARCH 24—Carson Robison died (1957)

# Data East Obtains Rights To Namco's *Cosmogang*

**CHICAGO**—Data East USA, Inc. of San Jose, California has obtained from Namco, Japan the exclusive North and South American rights to *Cosmogang*, the redemption-oriented game that was introduced at the 1990 AMOA show in New Orleans this past November.

The game offers a shoot-em-up theme involving comical alien invaders whose objective is to steal "energy." Coupons are awarded to players on the basis of how long they are able to ward off the invasion.

*Cosmogang* represents the second offering in Data East's new line of redemption games, the first being the popular *Whacky Gator*. "We are very excited to add *Cosmogang* to our family of coin-op games, as we continue to expand our coin-op product line," declared Joseph Keenan, president of Data East USA. "Since Namco first introduced *Pac Man* to the world ten years ago, it has been one of the most respected names in the arcade industry."

The circuit boards for *Cosmogang* will be forwarded from Japan, with final assembly taking place at Data East headquarters in San Jose, California. Sales and marketing for the game will also originate from San Jose. "Initial earnings for Cosmogang have exceeded expectations, and should continue to be strong for some time to come," said Keenan.

Data East USA, Inc., a privately held company with sales in excess of $80 million, is a leading manufacturer of arcade video games and pinball machines as well as software for Macintosh, Apple II, IBM PC/compatibles, Tandy, Commodore 64/128, Commodore Amiga, Atari ST personal computers and games for the Nintendo Entertainment System.

LUCKY WINNER! Smiling broadly as he accepts the keys to the new Pioneer *Laser* jukebox he won in the recent Pioneer Giveaway promotion is Jim Jansen (l) of J & J Ventures in Effingham, Illinois. Making the presentation is Pete Entringer of Audio Visual Amusements in St. Louis and, as you can see, he shared Jansen's enthusiasm as he proudly handed over the keys.

Pioneer Laser Entertainment and Weymouth Distributing Co. recently hosted a luncheon and tour of Pioneer's Laser Disc production plant. The March 10 event, which took place at Pioneer's Long Beach, California facilities, was held for the benefit of southern California operators. The program included a slide presentation conducted by Pioneer's Jerry W. Sheaks that reaffirmed Pioneer's commitment to its CD Laser jukebox. A tour of the facilities followed the presentation. Pictured above in photo 1 (l-r) are: Mike Blankenship, sales manager, Weymouth; John Schultz, vice president, Weymouth; Mary Ann Richmen, Pioneer; and Sheaks, regional sales manager, Western Region, Pioneer jukebox division. In photo 2, Robert E. Sullivan, product support manager, Pioneer jukebox division, demonstrates how the laser jukebox works. Shown in photo 3 is Pioneer assistant sales manager, Karaoke Division, John Stickel, explaining the "video sing-along system" which is garnering increasing popularity in clubs and lounges across the country. And finally, gathered for a pose in photo 4 (l-r) are operators Charles C.E. Lton, Felipe Plascencia and Marvin L. Nelson.

## INDUSTRY CALENDAR

### MARCH

***March 1-3:*** **1st Annual Int'l. Amusement Flipper Pinball World Championships**; O'Hare Hilton; Chicago, IL. Sponsored by AMOA-IFPA

***March 22-24:*** **ACME '91**; (American Coin Machine Exposition); Sands Expo & Convention Center; Las Vegas, NV.

### APRIL

***April 19-21: Minnesota Operators of Music & Amusements***; Radisson Hotel St. Paul; St. Paul, MN; state convention (& exhibit). For info contact Hy Sandler at 612-927-6662.

***April 19-21:*** **NAMA Western Convention**; Anaheim Convention Center; Anaheim, CA. For info contact NAMA at 312-346-0370.

***April 25-28:*** **Mississippi Coin Operators Assn.**; Omni Hotel; Memphis, TN; state convention (& exhibit). For info contact Jan Green at 800-426-3786.

***April 25-28:*** **Florida Amusement/Vending Assn.**; Orlando Centroplex and Omni Hotel; Orlando, FL; state convention (& exhibit). For info contact Jack Classe or Wanda Neupauer at 407-898-3451.

***April 30-May 4:*** **AMOA Nat'l. Dart Assn. Annual Int'l. Team Championship**; Sahara Hotel; Las Vegas, NV. For info contact Joe Conway at 414-263-2444.

### MAY

***May 3-5: Third annual Northeast Regional Trade Show;*** Trump Regency; Atlantic City, NJ; state convention (& exhibit). For info contact AMOA-NY at 518-439-0981.

***May 19-21: AMOA Government Affairs Conference;*** Hyatt Regency on Capitol Hill; Washington, D.C. For info contact AMOA at 312-245-1021.

***May 16-18: Wisconsin Amusement & Music Operators, Inc.;*** Country Inn; Pewaukee, WI; state convention (&exhibit).+

***May 31-June 1: Ohio Coin Machine Assn.;*** Radisson Hotel Airport; Columbus, OH; state convention (& exhibit). For info contact Judith Martin at 614-486-8677.

### JUNE

***June 14-16:*** **Illinois Coin Machine Operators Assn.**; Drake Hotel; Oak Brook, IL; state convention. For info contact Adonna Jerman at 708-369-2406.

***June 20-23:*** **California Coin Machine Assn.**; Hyatt Lake Tahoe; Incline Village, NV; state convention. For info contact Cindy Urcan at 916-441-5451.

### JULY

***July 12-14: Amusement & Music Operators of Idaho;*** Cour D'Alene Motel; Cour D'Alene, ID; state convention. For info contact Brett Yagues at 208-587-7000.

***July 19-20:*** **Pennsylvania Amusement & Music Machine Assn.**; Seven Springs Resort; Champion, PA; state convention (& exhibit). For infor contact Tanya Milliron at 717-232-5322.

***July 19-20:*** **Amusement & Music Operators of Texas**; Radisson Hotel; Austin, TX; state convention. For info contact Vancie Todaro at 409-776-8287.

***July 19-20:*** **Oregon Amusement & Music Operators Assn.**; Inn of 7th Mountain; Bend, OR; state convention. For info contact Cheryl McCown at 503-343-6642.

***July 22:*** **Latin America Expo** (sponsored by AAMA); Sheraton; Mexico City. Show will run one week. For info contact AAMA at 703-494-2758.

***July 26-28;*** Montana Coin Machine Operators Assn.; annual summer meeting; site to be announced. For info contact: Chris Warren at 406-442-7088.

### SEPTEMBER

***Sept. 27-29:*** **Rocky Mountain AMOA**; Hilton Inn South (I-25 & Orchard Rd.); Denver, CO; state convention (& exhibit). For info contact Jo Anne Hackett at 303-289-6200.

***Sept. 12-14:*** **AMOA Expo '91**; Las Vegas Convention Center; Las Vegas, NV. For info contact AMOA at 312-245-1021.

### OCTOBER

***Oct. 3-6:*** **NAMA National Convention**; McCormick Place; Chicago, IL. For info contact NAMA at 312-346-0370.

***Oct. 4-6:*** **West Virginia Music & Vending Assn.**;Ramada Inn; So. Charleston, WV; state convention (& exhibit). For info contact Leoma Ballard at 304-949-3289.

***Oct. 10-13:*** **North Carolina Amusement Machine Assn.**; Norht Raleigh Hilton; Raleigh, NC, state convention (&exhibit). For info contact Bobby Earp at 919-584-4833.

***Oct. 11-12:*** **Wisconsin Amusement & Music Operators, Inc.**; Island Inn; LaCrosse, WI; state convention (&exhibit). For info contact Mickey Saba at 414-529-4704.

# AMOA-IFPA Tourney Rocks At Chi's O'Hare Hilton

BY CAMILLE COMPASIO

**CHICAGO**—The weather was awful—pouring rain, strong winds, below freezing temperatures and a wind chill that made your teeth chatter. This is what Chicago's weatherman dished out the weekend of March 1-3. Thankfully, though, it had no affect whatsoever on what was taking place inside the O'Hare Hilton where the lights, the sounds and the spirit of pinballers from far and wide created a climate that defied what was prevailing outside.

Pinball players came in from thirteen states in the U.S., as well as from England and Spain, to participate in the first annual International World Championships of Amusement Flipper Pinball. An estimated $15,000 in prize money and awards were presented.

The landmark event was sponsored by the International Flipper Pinball Assn. (IFPA), which was created by AMOA in 1990 for the purpose of promoting worldwide interest in pinball on both the player and the location level. As evidenced by the outstanding turnout, the association is fast achieving its goal.

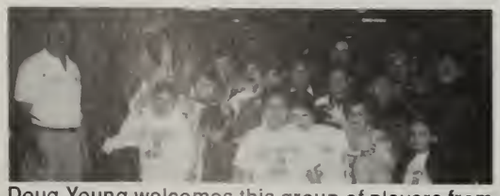
Additional sponsors are the four major pinball machine manufacturers—Data East Pinball, Midway Manufacturing (Bally), Premier Technology and Williams Electronics—who provided the latest machines for use in the competition. The models's included Bally's *Harley Davidson*, Data East's *Checkpoint*, Premier/Gottlieb's *Hoops* and Williams' *Funhouse*. Each of the manufacturing companies participated fullscale in the tournament, with executives and service personnel as well as booths and giveaway items. This was a highly successful event that enjoyed the total cooperation and support of everyone who participated—and was the first of many more to come. (photos by Pam Caposieno)

Streator, Illinois operator Ray Shroyer (Metro Canale) with his 11 year-old grandson Mark Bradley, who competed in the tournament's Youth Division.

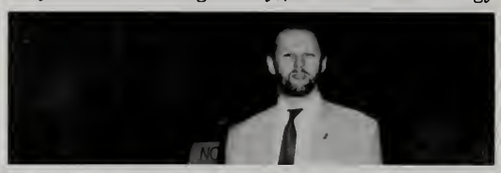
AMOA-IFPA's executive director Doug Young, surrounded by Debra Bohrer, Chris Young (Doug's wife) and Pamela Braam, the lovely ladies who manned the registration desk. Debra and Pamela are the daughters of former AMOA prexy Walter Bohrer.

Notice the lineup of trophies and plaques that awaited the champions and in the foreground are (l-r) AMOA-IFPA vice president Ed Velasquez (who had many players representing his route in the competition) and AMOA prexy Jim Trucano.

George S. Taylor (l) and George P. Taylor (r) are the father and son team brought in by Bromley, Inc. prexy Lauran Bromley to play in the tournament; and next to Lauran is Pete Gustafson, who was ever present to assist players at Data East's *Checkpoint*.

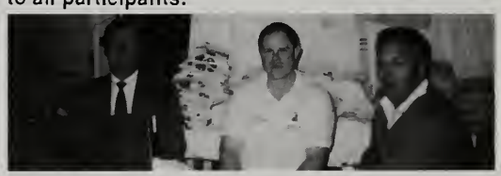


Doug Young welcomes this group of players from Velasquez Automatic Music whose enthusiasm was not at all hampered by the breakdown of their bus enroute to the O'Hare Hilton!



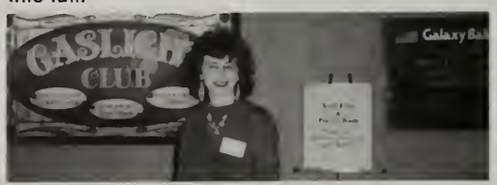
This is Gary Flower who came in all the way from London for the match simply because "it's fun" and distance is no barrier when it comes to playing pinball!

The Williams Bally/Midway booth, manned by Roger Sharpe (rear), Bill Thompson, Alice Metrow, Rebecca Gapp and Pat Riley, offered all sorts of giveaway items as "an expression of appreciation to all participants."



T-shirts, anyone? All proceeds went to AMOA-IFPA and on this special occasion AMOA prexy Jim Trucano, Brian James and Gene Urso were happy to serve as salesmen.

Pinball Expo chief Rob Berk displayed a montage of photos from last year's Pinball Expo, as a prelude to the 1991 event which will be coming up this fall.




And here she is—the lovely lady president of IFPA, Sharon Harris, as she led us into one of the main areas of play in the upper level at the O'Hare Hilton.

Taking a break during the Men's Team competition on Saturday are (l-r) Mike Hindmarsh and Joe Morse, who represented Buck's Video Utopia in Dearborn, Michigan.

Another group of players representing Velasquez Automatic Music. They are (l-r) Ruben Bazquez, Caesar Ortiz, Gustavo Montoya and Rudy Villarreal.

Say hello to (l-r) Nick Wade, Joe Kaminkow and Gary Stern of Data East Pinball. Gary told us this event was even more successful than he anticipated.

And in this corner is the brothers team of Buck and Ron Goodreau from Dearborn, Michigan who were sent in by Cleveland Coin (as noted on the back of their shirts).

Remember the terrific Bally pin promotions of the seventies? Then, you'll also remember Tom Nieman, who played a major role. He is now in licensing and sponsorship marketing at Iltis Nieman Associates and is pictured with his son, Tony.

Jeri Lock and John Kelly (in shorts) came in from California to compete, while Mary Weyna and Barbara Chablewski were attired for Chicago's very cold and windy climate, which ran true to form this weekend. Brrr!

### CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - $260 Classified Advertiser (Outside USA add $80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

**Classified Ads Close TUESDAY**

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### ATTORNEYS

**Music Industry Lawsuits.** Free telephone consultation. Label litigation, unrecorded song reversions, marketing failure. Trademark, copyright registrations, infringements. Group formations, splitups. Royalty, contract disputes, interpretations. Mismanagement, fraud, injunctions. Hook theft. Free brochure. **Attorney Carl Person,** 250 W. 57 St., NYC. 212/307-4444.

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### COIN MACHINES

**FOR SALE:**ATARI: Escape from the Planet - 2 pl. U/R, Skull 'N Crossbones - 2 pl. dedicated game; AM. TECHONS: Combatries - installed in 3 pl. large cabinet; BALLY: Arch Rival - dedicated 2 pl. basketball (perfect); CAPCOM: Buster Bros. - 2 pl. dedicated game, Willow - 2 pl. dedicated game; DATA EAST: Gate of Doom, Robo Cop - 2 pl. dedicated game (sustained by movie publicity); EXIDY: Showdown - (skill poker game) gun & button model; KONAMI: Crime Fighter - 2 pl. dedicated game, T.M.N. Turtles, Aliens - 2 pl. dedicated game; LELAND: World Soccer Finals - 4 pl. de luxe game (like new - a growing spectator & participation sport that is played year round), Ataxx - floor samples of a new great game, Pigout - 3 pl. game (practically new) cabinet alone worth the price!; ROMSTAR: Aquajack - dedicate game; S.N.K.: Street Smart - 2 pl. dedicated game, Mechanized Attack - 2 pl. dedicated game; SEGA: Golden Axe - dedicated game, Columns - 2 pl. (rare perfect cocktail model); TAITO: Battle Shark; TEHKAN: Tecmo Bowl - double monitor 1 to 4 pl. (perfect); WILLIAMS: Narc - very popular 2 pl. dedicated game (perfect). **FLIPPERS:** BALLY: Game Show - 4 pl., Pool Shark - 4 pl.; DATA EAST: Playboy - 4 pl., Robo Cop; GOTTLIEB: Bonebuster - 4 pl.; PREMIER: Silver Slugger - 4 pl. (baseball season about to start). **USED KITS:** 88 Games H; Blockout H; Bloody Wolf H; Bottom of the Ninth H; Buster Bros. H; Cabal H; Castle of Dragon H; Cyberball 2072 H; Heavy Barrel V; Leader Board Golf S; Nastar Warrior H; Ninja Gaiden H; Omega Fighter V; Plotting H; Showdown H; Sky Soldier V; Super Champion Baseball; Tecmo Knight H; V Ball H; Wrestle War V; Dragon Breed V; Golden Axe H; Snow Bros. H; S.P.Y. H; Punk Shot; Bloxeed H; Sport March H. **CHANGERS:** Standard $1.00 changers as it. Call Celie for games and kits and Darren for parts. **New Orleans Novelty Co.,** 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506.

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SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

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### PRODUCTION

Visit my 'NEW ARTIST NIGHTS' and 'SONGWRITERS NIGHTS' every Thursday, BUDGET HOST, I-65 and James Robertson Parkway and Sunday-Monday, HOLIDAY INN BRILEY PARKWAY. Let me also help with your next recording session. Contact: Steve 'Bulldog' Bivins, (615) 298-4366.

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